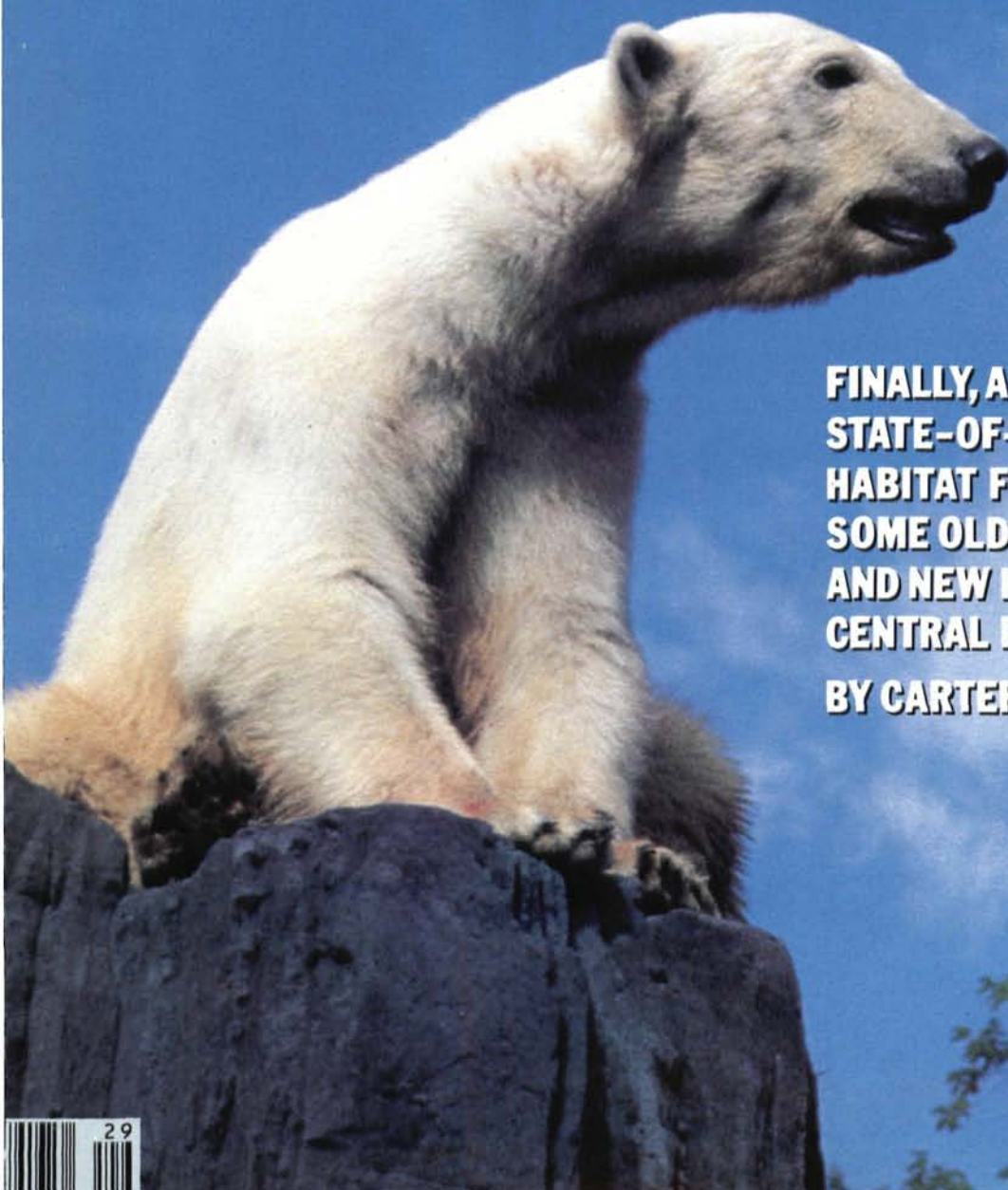


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New York

THE NEW ZOO

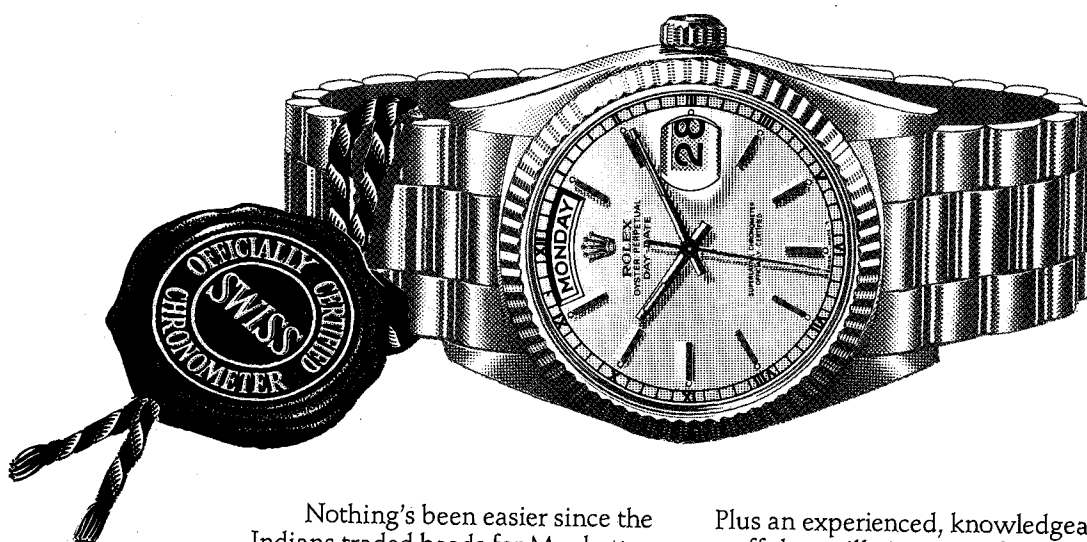


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BY CARTER WISEMAN**



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BY EDWIN DIAMOND



After seven months, the Tawana Brawley case has become two stories: the mystery of what happened—or didn't happen—to the black Dutchess County teenager last Thanksgiving, when she was missing from her mother's home, and the spectacle of the Brawley family's advisers, the Reverend Al Sharpton and lawyers C. Vernon Mason and Alton H. Maddox Jr., using the case for racial politicking and self-promotion. And given the current racial tension in the city, the media have gone all out. Edwin Diamond analyzes the Brawley Fiasco.

26 The New Zoo

BY CARTER WISEMAN



After four years and some \$35 million—and *without* Donald Trump's help—the Central Park Zoo is finally open to New Yorkers again. Designed by architect Kevin Roche, the new zoo is a state-of-the-art facility: Its more than 450 animals live in climatic zones—a rain forest, a Temperate Zone, and a polar region—without cages or bars. The elephants, antelopes, and pony ride are gone, but the sealion pool remains the zoo's centerpiece. Carter Wiseman previews the new zoo.

34 Special Delivery

BY DAVID BLUM

Charles Grodin is about to become a movie star—again. Grodin's new film, *Midnight Run*, with Robert De Niro, opens next week, and his performance is as memorable as his breakout one in the 1972 movie *The Heartbreak Kid*. While he's gotten rave reviews for small parts in *Ishtar* and *Heaven Can Wait*, *Midnight Run* shows off Grodin's main talent: the ability to be hilarious *and* sensitive. "I've come to recognize," he says, "that I'm good at a particular kind of comic role."

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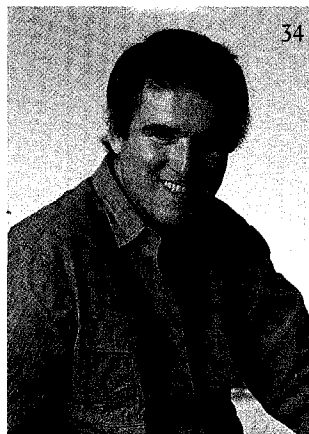
A *Fish Called Wanda* isn't all wet, but *A Handful of Dust* is decidedly damp.

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Youngsters from the Paris Opéra Ballet school were a hit with audiences. Dance Theatre of Harlem scored with *Prince Igor*.



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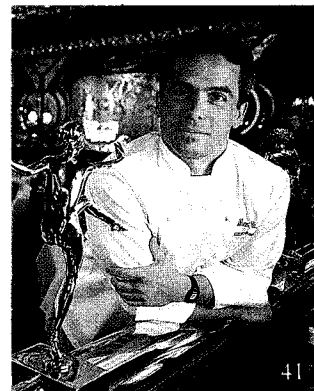
In revival, *Iguana* shows its weakness, little of its strength. Martha Clarke's *Miracolo* is full of vocal and visual gibberish.

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EMI/Angel is releasing vintage treasures on CD—a real boon for listeners and collectors alike.



MISCELLANY

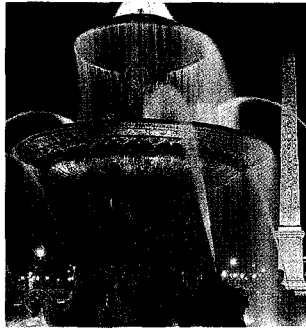
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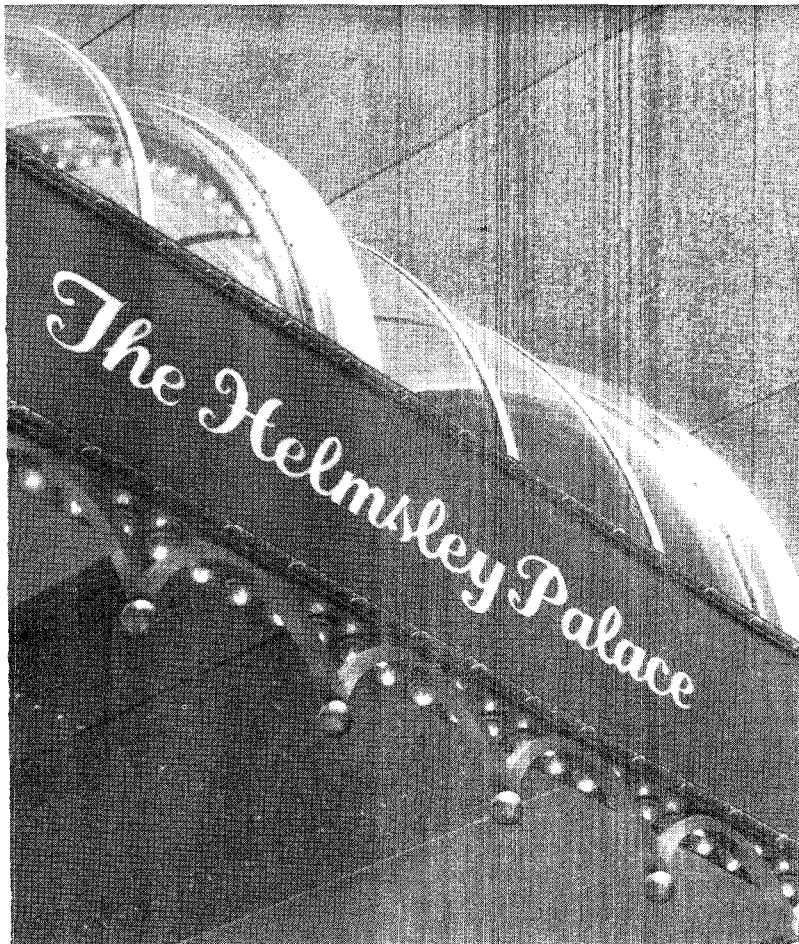
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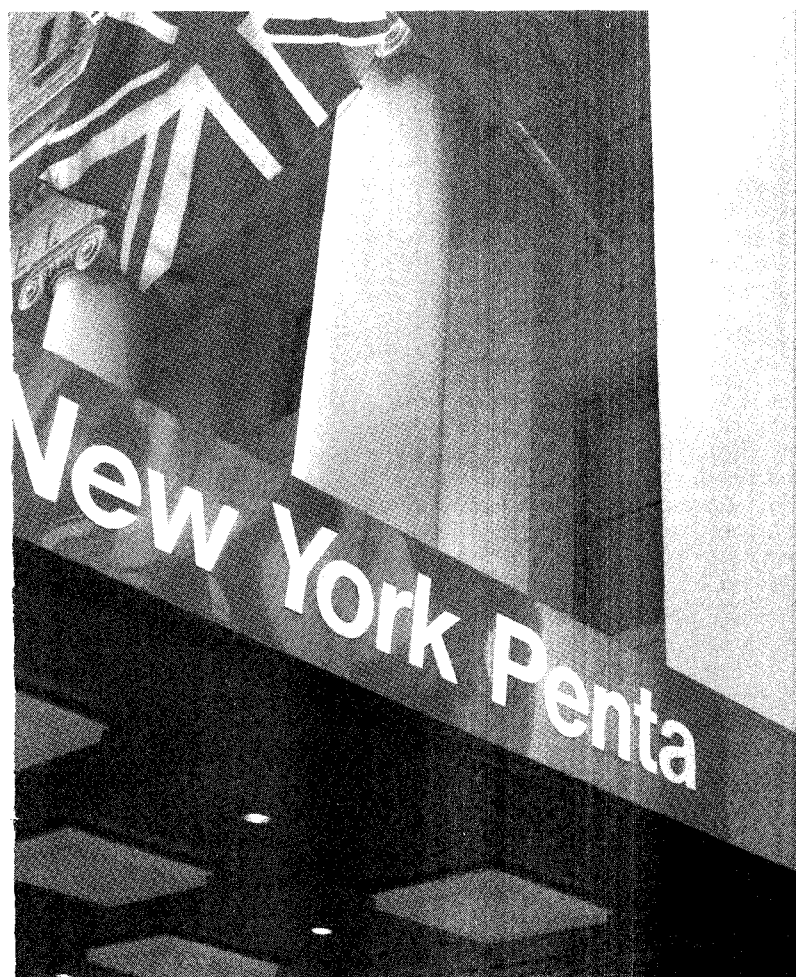
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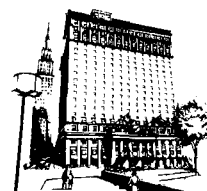
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LETTERS

Signs of the Times

IF STOCK-MARKET ANALYST ROBERT Prechter believes that it takes years for a pessimistic mentality to penetrate the national psyche, then John Taylor's article about our bleak future may only speed the process ["Nervous About the Nineties," June 20].

Are we to believe that hemlines, Pink Floyd tours, and Peter Max's return signal the coming of an abysmal decade? These hardly seem like reliable indicators. Most people are not upset by the passing of promiscuous behavior and marginal restaurants. The Wall Street whiz kids received a healthy dose of humility after their brush with reality last fall. Now, if they would begin trading with a real sense of optimism, we just might be able to avoid a national funk.

Raymond M. Long
Brooklyn

YOUR COVER STORY ON THE NEW ANGST didn't depress me at all, as I know how fleeting the major social trends really are. Let's face it: Can "Looking Forward to '89—The New Euphoria" be far behind?

Michael Musto
The Village Voice
Manhattan

ARE THE SHAMELESS EIGHTIES OVER? I hope so. The inevitable election of George Bush in November threatens to extend the neo-Nietzschean excesses of the times another four years.

Philip J. Frankenfeld
Chicago, Ill.

JOHN TAYLOR IS RIGHT WHEN HE SAYS that teenyboppers are getting into Depeche Mode. This is because DM has been mass-marketed, as its latest album, *Music for the Masses*, suggests. Most teens couldn't care less about what the group is saying but listen because Depeche Mode is "in."

Though Morrissey, who was lead singer of the Smiths, has managed to get on the cover of *Spin*, he is not well known—and probably never will be—by the average Top 40-loving teenager. Most teens do not want to be "bleak, morose, and miserable." They want to be light, fluffy, and bouncy. They want to be Debbie Gibson.

Gajana Simonovski
Queens

Letters for this department should be addressed to Letters to the Editor, New York Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.

Medical Mishaps

"WITHOUT WARNING" [BY EMILY JANE Goodman, June 20] was a chilling commentary on what the medical profession has become and on the necessity for the average person to be well informed about medical traumas. We have been forced to become medical "consumers," shopping around for the best doctor.

Why? Goodman's diary says it all: because of doctors who do not perform the appropriate tests, who give diagnoses over the phone, who suggest a second opinion at the last possible moment, then recommend alternatives that the family and patient must evaluate in a life-and-death situation.

P. A. Klein
Manhattan

AS ONE OF THE THOUSANDS OF AMERICANS who have experienced heart attacks, I read "Without Warning" with special interest.

In her diary entry of January 26, Goodman wrote, "This morning marks a return to my regular schedule. I am taking the IRT to work. At the 66th Street stop, it is announced that a passenger has had a heart attack. Over the loudspeaker comes 'Is there a doctor on the train?' I wonder, What doctor rides the subway? I think how lucky we were. Al could have been surrounded by no one but rush-hour strangers and a conductor begging for help."

On July 11, 1983, I was riding the IND line from Jamaica to Manhattan. I was reading a book when suddenly I felt intense pain that was centered in my back. I thought, "Arthritis, gallbladder, kidney stone" and, finally, "heart attack." Suddenly, the subway stopped running. I told the people around me that I was in trouble and, if the train got started, to call 911 when we reached the next station. We pulled into the Roosevelt Avenue station about 30 minutes later. In the meantime, the other passengers couldn't have been more concerned and helpful—anything but "rush-hour strangers." One gentleman made me comfortable and called for medical help. No doctor appeared, but a practical nurse (who looked like Ella Fitzgerald and sounded almost as good) came forward and massaged my chest. A sparrow of a woman—she was over 65—shot up the stairs the second the door opened to call 911.

The point is that people—New Yorkers in particular—are not the uncaring strangers they're made out to be.

Norman Karr
Franklin Square, N.Y.

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INTELLIGENCER

BY PEG TYRE AND JEANNETTE WALLS

HIZZONER HOLTZMAN?...THE BOOK NOT TAKEN...REEL CIRCUS...MACCIONI'S INN

D.A. HOLTZMAN: '89 MAYORAL WANNA-BE?

It looks as if Brooklyn district attorney Elizabeth Holtzman is back on the City Hall trail. A source says the former congresswoman has been setting up meetings with top Wall Street financiers in an attempt to raise money for the 1989 mayoral race. Holtzman's political future has been uncertain since last December, when she publicly accused Judge Irving Levine of humiliating a rape victim during a trial. An investigator found her accusation to be without merit, and said she had accused the judge before reviewing the trial record and questioning the complainant.

Says a Holtzman spokesman, "She is up for re-election in 1989. Any fund-raising discussions she might have had are with that in mind."

NEWSDAY MULLING BIAS THERAPY

New York *Newsday* executives have been talking to management consultants about setting up a seminar that would teach editors to be "more aware of race and sexism issues." Last November, metropolitan editor John Cotter resigned after reporters complained that he

had used a racial slur. Two months ago, reporter Howard Manly claimed that New York *Newsday* editor Don Forst asked him if his race had caused him to downplay a story.

One consultant being considered is Robert Simms, who has given seminars on racism and sexism to editors at the *Detroit Free Press* and *Knight-Ridder*. A *Newsday* spokesman says, "We're talking to consultants about adding an equal-opportunity seminar to our management-training course."

S&S LETS A BIG ONE GET AWAY

Publishing sources are talking about how Simon and Schuster lost top-selling author M. Scott Peck to Bantam Books. Peck is the author of *The Road Less Traveled*, a New Age title that has sold more than 3-million copies since 1980.

A source says that this spring, Peck, who had completed a suspense novel, asked trade-division president Charlie Hayward to review it. After Hayward read the novel, he took a limousine to Peck's Connecticut home and insisted that Peck write a self-help book instead. Last month, after Hayward rejected the novel,

Peck's agent, Jonathan Dolger, sold the novel and his next nonfiction book to Bantam for over \$1 million. Dolger wouldn't comment. A Simon and Schuster spokeswoman, Julia Knickerbocker, didn't return calls.

CIRQUE DU SOLEIL: NOW, THE MOVIE

Columbia Pictures head Dawn Steel has been talking to the owners of Cirque du Soleil about making a feature-length film under the big top. The French-Canadian circus just finished a four-week run at Battery Park City.

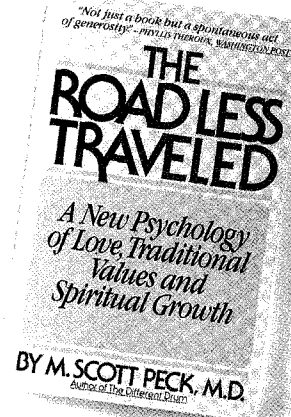
Steel approached the owners with the idea of weaving a plot around the performance last December, after Cirque's three-week run in Santa Monica.

A Columbia Pictures spokesman refused to comment. A Cirque spokeswoman says, "We've had a lot of meetings, but we're still trying to reach an agreement on the project."

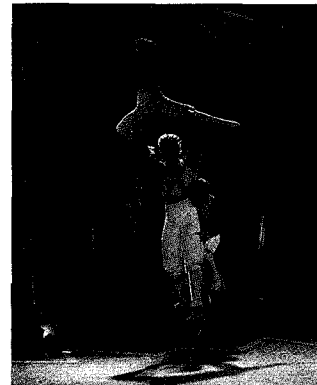
SIRIO CHECKS INTO HOTELS

Le Cirque's Sirio Maccioni wants to go into the hotel business. The famed restaurateur is talking to backers about opening luxury hotels in New York and in Milan. Adam Tihany, who designed Bice, Metro, and Huberts and is redoing Le Cirque's interior, has agreed to work on them.

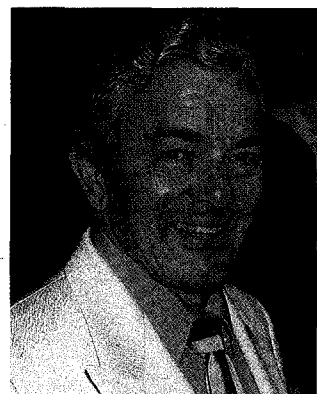
Maccioni told an associate that he hopes to have the hotels ready in three years and will ask his three sons to help him run it. Maccioni couldn't be reached, and Tihany wouldn't comment.



M. SCOTT PECK'S BEST-SELLER



CIRQUE DU SOLEIL



AL NEUHARTH

DEMOCRATIC CONVENTION: INVASION USA

USA Today founder Al Neuharth will send more than 350 Gannett staffers to Atlanta this month to cover the Democratic convention.

Fifty to 60 of the paper's 370 reporters and editors will attend the convention; 300 staffers from other Gannett operations will also help with the paper's coverage. The *New York Times*, by comparison, will send about a dozen reporters. *USA Today* is dispatching its two gossip columnists, its fashion columnist, and its television critic, and will have at least one reporter covering each of the 56 delegations. Neuharth will also attend, but there's no word yet on whether he'll file stories.

The Bottom Line/John Crudele

THE SURVIVORS

INSIDE TRADERS, CLASS OF '65

IS THERE LIFE AFTER INSIDER TRADING?

That's the question a lot of wayward Wall Streeters are already asking themselves. And if newspaper reports are correct, before the year is over even more inside traders will be wondering what the future holds for them.

It's too early to tell how this decade's class will do later in life: Dennis Levine, a former mergers specialist at Drexel Burnham Lambert, Inc., who dabbled in insider trading, was transferred last week from Lewisburg Federal Prison Camp to a halfway house in Manhattan and is said to be looking for a job; Ivan Boesky is still locked away, invisible except for an occasional appearance to testify against former friends; his close pal Martin Siegel, who pleaded guilty but has not been sentenced, can't find work, not even the kind you don't get paid for.

But take heart, Dennis, Ivan, and Marty. A little checking revealed that some people accused of insider trading, class of 1965, survived all the bad publicity.

The historic but little-remembered 1965 case—one of the first modern insider-trading investigations by the Securities and Exchange Commission—involved a company that was then known as Texas Gulf Sulphur Company.

In 1963, Texas Gulf discovered an abundant vein of copper, zinc, and silver at a drilling site near Timmins, Ontario, but didn't bother to tell the world about it. In fact, the SEC charged that in a press release, Texas Gulf denied having made an important discovery.

Four days later, Texas Gulf issued another release admitting the size of the discovery. Around this time, thirteen of its employees loaded up on stock and options in the open market, the SEC alleged.

Ultimately, almost all of the people named in the SEC complaint gave up their profits because a court ruled that they had facts that the sellers of the securities didn't.

Dr. Charles Fogarty, who was executive vice-president of Texas Gulf at the

time, was one of the unlucky thirteen. The Canadian geologist who led the mining expedition had reported to his superiors, and Dr. Fogarty was one of the first to know the magnitude of the discovery.

Fogarty (who died in a corporate-plane crash in 1981) went on to become chairman of Texas Gulf.

Herbert Klotz, who was assistant secretary of commerce for administration, was another person named, although not charged, in the SEC complaint. He allegedly bought Texas Gulf stock on the basis



THEN AND NOW: Herbert Klotz and Dr. Charles Fogarty (above), of the Texas Gulf scandal; Ivan Boesky and Dennis Levine.

of the inside information (which he is said to have got from a secretary at the Commerce Department). While Klotz voluntarily gave up his profits and resigned his government post, he eventually became president of a company called QuesTech, Inc., and prospered.

In fact, there is no indication that any of those caught up in the 1965 insider-trading scandal suffered any long-lasting ill effects.

It may be harder for today's inside traders to get back on their feet. Back in the sixties, most insider-trading cases were handled as civil cases. Now many are brought as criminal cases. And people accused of insider trading are now subject to damages equal to triple the amount of money they made, which often puts them many millions of dollars in debt.

One lawyer who specializes in insider-trading cases thinks the current offenders will fall into one of three groups: those who are broken psychologically and fall apart; those who are able to get jobs (mostly in private companies) and quietly go on with their lives; and those who become very visible and aggressively try to regain their former stature.

The lawyer thinks someone like Ivan Boesky could become either a broken man or a very public one, while Levine and most of the other current inside traders will decide on the quiet life. "We'll have to wait and see," he added.

THE DOLLAR WATCH

THE DOLLAR'S SHARP CLIMB over the past month has serious implications for America's trading partners. An official of one of the major foreign central banks, who asked that he not be identified, answered several questions about this last week.

Q: Are America's trading partners concerned about the dollar's unexplained rise?

A: We are concerned a bit, yes. We do not see why the dollar should rise as strongly as it has. There's no justification. It's moving too fast in the wrong direction. The risk is that it will adjust itself [downward] in a dramatic way.

Q: Is the upcoming presidential election in the United States making foreign governments more cooperative?

A: There's no election in Japan or Germany in the short term, but there is one in the United States. From the United States' point of view, the rising dollar has some advantages.

It might constitute a counterforce to the inflationary pressure that might grow in the latter part of the year, and may relieve the Federal Reserve Bank from having to raise interest rates, which would be highly undesirable just before the election.

The aim [of everyone] is to have smooth developments until the election. Nobody wants to create major political trouble in this important time. We have already seen the Toronto summit, with everyone being nice to President Reagan.

Q: Do you think the dollar's rise is masking problems in the United States

economy, especially the trade deficit?

A: Two good trade figures do not justify the assumption that the corner is turned. We feel that the United States is still a heavy-deficit country, [and] it is premature to initiate a major reversal in exchange rates. It may be harmful to everybody.

HOG WILD

HERE'S THE GOOD NEWS ABOUT THE drought—beef and pork prices are falling.

The Food Institute, a nonprofit trade group located in Fair Lawn, New Jersey, says that the price of cattle is down about 5 percent in the past few weeks, and hog prices have fallen about one percent. Before the drought, cattle was selling at \$70 and hogs at \$47 per 100 pounds. Now cattle is at \$66.75 and hogs at \$46.25.

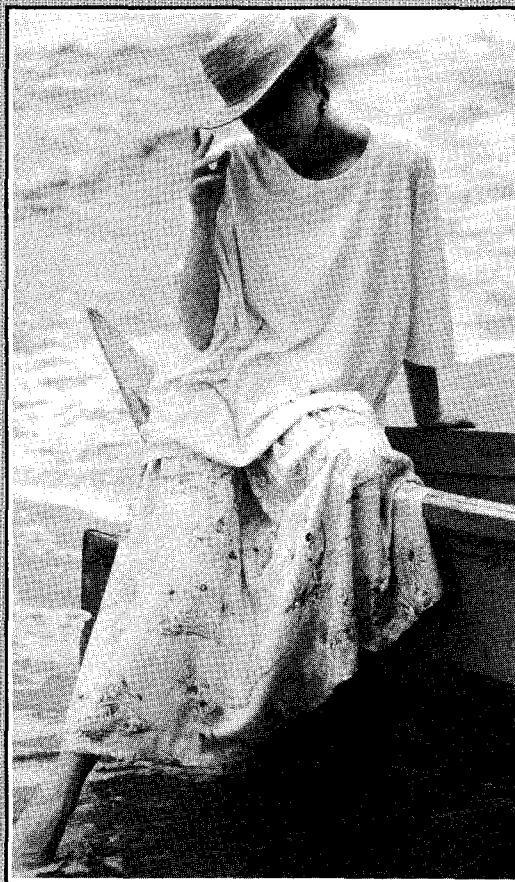
The reason for the drops is simple. Faced with the rising cost of feed grains, ranchers are bringing their cattle and hogs to slaughter earlier than normal and are glutting the market.

Fredric Pfaff, executive vice-president of the institute, says it's too early to tell when lower beef and pork prices will show up in the butcher shop. He says, however, that the rush to slaughter livestock will lead to the inevitable next event—the shortage of beef and pork in early 1989.

Higher prices could come sooner for pasta products, says Pfaff. While most of the nation's winter-wheat crop was harvested before the drought, the late-growing durum wheat—which is mainly used in pasta—has been devastated. And the price of peas, Pfaff says, is already out of sight.

THE RUNOFF

ONLY 23 PERCENT OF THE 1,003 VOTERS surveyed recently by Marttila & Kiley, Inc., think the United States is the top economic power in the world today. . . . Argentina could be another beneficiary of the drought. The heavily indebted country expects a large agricultural crop this year, and high grain prices could help it pay off some of its debt. . . . The New York Stock Exchange is said to be annoyed that the EC took so much credit for breaking the insider-trading case against a junior analyst at Morgan Stanley & Company and a Hong Kong businessman. Sources say the case was actually spotted by the Philadelphia Stock Exchange and the New York Stock Exchange. The exchanges then alerted the SEC. . . . Sources in Washington say executives at Wall Street investment firms are contributing lots of money to Michael Dukakis's presidential campaign and comparatively little to George Bush's efforts.



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THE CHILDREN'S HOUR



KID VID: Two children "interact" with Captain Power in a publicity shot from Mattel.

A CRUSADE TO CURB COMMERCIALS

ONE MINUTE, THE TOY APPEARS ON TELEVISION, sandwiched between cartoon shows. The next minute, the name of the toy leaps from the child's lips and monopolizes conversation for the rest of the day. To the chagrin of many parents, the forces behind these spots, boldly brandishing the First Amendment, have decleared proposed legislation that would have ripped into the time allotted for commercials during children's television shows.

A watered-down compromise bill, which the House passed in June, would limit commercials on children's programs to ten and a half minutes an hour on weekends and twelve minutes on weekdays, beginning January 1, 1990. That's slightly more generous than the ceiling in the 1974 Federal Communications Commission guidelines (nine and a half and twelve minutes, respectively), abolished in 1984. As part of renewing their licenses, broadcasters would also be required—under the proposed bill—to provide programming that serves the special needs of children.

But the truly contentious step—banning shows built around a product or toy (critics call them program-length commercials)—has vanished, a victim of aggressive lobbying. Gone, too, from the compromise is the requirement that broadcasters provide an hour a day of educational or informational programming for children. For it to become law, the surviving bill must now speed

through the Senate and survive a presidential veto before Congress adjourns in October.

Odds are the bill will pass, since it is more symbolic than practical, more a public-relations gesture than real reform. For one thing, the three major networks and most independent stations already broadcast fewer minutes of commercials per hour than the proposed limit—eight minutes and 38 seconds, according to the National Association of Broadcasters (NAB). For another, the deregulatory-minded FCC rarely refuses to renew a station's license—in the past ten years, it has done so only three times. Indeed, the once-stringent process now merely calls for mailing in a postcard. And broadcasters can already count general-interest shows like *Cosby* as programming that serves children's needs.

Representative Edward Markey, the Kennedyesque Massachusetts Democrat who co-sponsored the bill, hails "the first major advance in children's television in 40 years" as "important, historic, and needed first steps" that "codify commercial limits and the need for broadcasters to provide for kids." "While it doesn't reflect the totality of our wish list, it cures the most serious affliction," he says. The program-length-commercial ban in the original bill was "momentarily" sacrificed so other reforms could be nailed down, Markey notes, and he vows to pursue the issue.

Earlier, Markey had railed that if even

half of the current children's shows based on toys or products were to disappear tomorrow, more than 30 would still be available in syndication. (None were available five years ago.) Children, he warned, can't recognize when they're being sold a bill of goods. "We wouldn't let kids gorge themselves all day on Sweet Tarts and Twinkies, hoping that they'd ultimately develop the good sense to turn to a balanced diet," he reasoned. Similarly, Markey said, children's television should be nutrition for the mind, not just a junk-food diet. Now he predicts that consumers will see "more and better shows once [the bill is passed and becomes] one of the few explicit standards for licensing."

Peggy Charren, the 60-year-old grandmother who heads the vocal Boston-based group Action for Children's Television, would savor even this small victory. "Life isn't perfect, and legislation is compromise, but I think we're putting stations on notice that their public-interest obligations apply to children, too," she says. "Broadcasters, like alcoholics, have to be rehabilitated. We know that broadcasters can program great shows; they just need to be prodded."

But all of this backslapping dumbfounds Cy Schneider, the former general manager of Nickelodeon and chairman of the Pacific division of the Bozell, Jacobs, Kenyon & Eckhardt ad agency. "TV programmers create over 900 different half-hours of entertainment for kids each year, and advertisers spend \$500-million annually to promote products to kids. Without useless government rules and stifling restrictions, violence has been curbed, there's new sensitivity to stereotyping, less ad clutter, more enlightened programming, and significant improvements—all the result of free-market forces," he says. "It's nonsense to think this bill will change anything."

Representative Matthew Rinaldo of New Jersey concedes that his coalition settled short of its goal but defends the celebration. "We've accomplished something, done the best we could under very difficult circumstances," he says tersely. "This was a fragile coalition." On one side stood ACT (started twenty years ago by four women who marched to save *Captain Kangaroo* and subsequently got vitamin advertising banned during children's shows), the National Education Association, the National PTA, the American Academy of Pediatrics, and politicians who found the TV-for-child-

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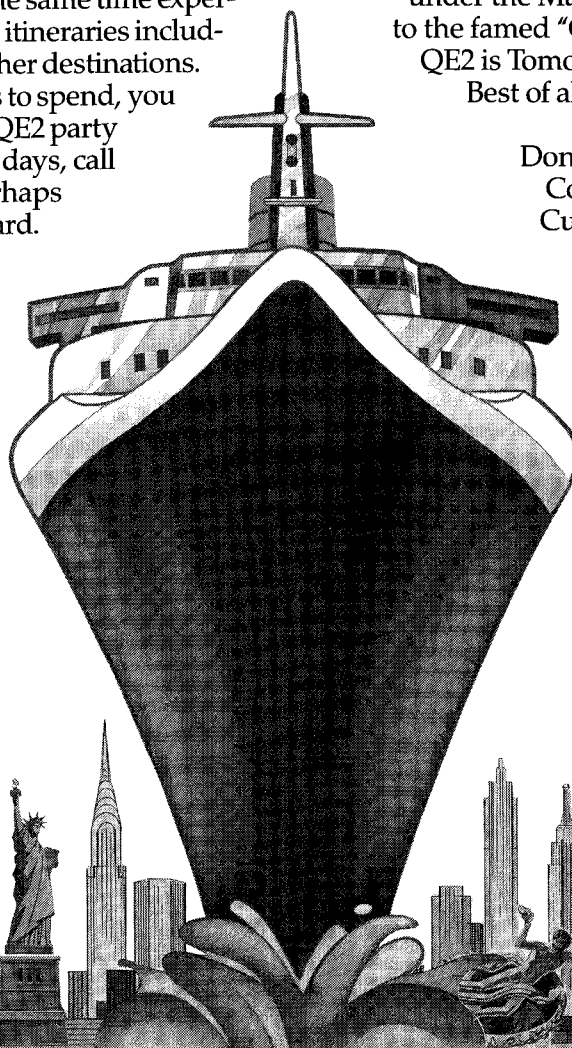
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Sept. 16	5	N.Y., Bermuda, N.Y.
Oct. 20	11	N.Y., Baltimore, St. Thomas, Guadeloupe, Barbados, St. Maarten, Baltimore, N.Y.
Nov. 11	9	N.Y., St. Maarten, Barbados, Martinique, St. Thomas, N.Y.
Dec. 19	15	Christmas Cruise: N.Y., Port Everglades, St. Maarten, St. Lucia, Barbados, Grenada, Caracas (La Guaira), Bonaire, St. Thomas, Port Everglades, N.Y.
Jan. 3	10	N.Y., Bermuda, St. Maarten, Barbados, Guadeloupe, St. Thomas, N.Y.

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dren platform irresistible. Firing from the other side: the NAB, Nickelodeon, the Association of Independent Television Stations, the Association of National Advertisers (ANA), the American Association of Advertising Agencies, and the Toy Manufacturers of America.

The conscience crusade pointed to the growing importance of TV in children's lives, particularly in lower-income homes. Various experts testified that most young children can't distinguish advertising from programming—and don't understand advertising's hidden agenda. One professor claimed that in 1987 he charted an average of ten minutes and 36 seconds of product commercials per hour of children's programming—not the eight minutes and 38 seconds counted by the NAB. (The NAB disputes his methodology.)

Supporters of the status quo, like Schneider, argue that free-market forces prevent overcommercialization. Since January 1974, some 389 broadcast stations have been born on public and commercial TV (a 40.8 percent jump), and cable now reaches 50.5 percent of U.S. homes (52.7 percent of homes with children), so channel-changing is a popular pastime. Also, 59.8 percent of American households with children up to eleven have VCRs—and children can always just leave the room.

Wallace Jorgenson, chairman of an NAB committee, testified that broadcasters already offer a vast array of children's programs and "value-teaching" shows like *Growing Pains*, *Family Ties*, and *Kate & Allie*. But he predicted havoc if broadcasters' revenues were reduced: Costs for children's programming are soaring (from an average of \$80,000 per program in 1983 to \$220,000 in 1986) and audiences are declining. (ABC's and NBC's Saturday-morning audiences have dropped a third this year; CBS's, about 20 percent.)

Broadcasters have been unfairly maligned, charges Bob Hamacher, president of a Spokane TV station and a director of the Association of Independent Television Stations. They strive to run excellent children's programming because "after the license itself, nothing is more valuable than the loyalty and goodwill of your viewers. You abuse that at your own risk. . . Kids let us know when we're off-base. . . Kids will not sit and watch just anything."

Still, an effective legal remedy is hard to come by. The FTC Improvements Act of 1980 determined that truthful advertising for a lawful product or service cannot be restricted except under specific, stringent conditions. John O'Toole, executive vice-president of the American Association of Advertising Agencies, argues that "children aren't putty in the hands of advertisers, and TV isn't a wolf in sheep's clothes. Proposed ads are carefully reviewed by the advertiser, agency, and station, and, as a last appeal, by the Chil-

dren's Advertising Review Unit of the National Advertising Division of the Better Business Bureau." But in the real world, CARU is not entirely effective. Formed fourteen years ago, CARU has investigated 238 cases and found 84 percent—200 commercials—confusing, inaccurate, or inconsistent with self-regulatory guidelines. While offenders almost invariably cooperate, at least perfunctorily, it can take up to six months for their issues to be resolved, and by then, many of the objectionable ads may have finished their run and gone off the air.

Muzzling advertising and programming—wolf or sheep—is "a backdoor effort to tailor children's programming to a particular view of what's appropriate and worthwhile," charges ANA president DeWitt Helm. "If there were some reason to limit commercials for children," says Gilbert H. Weil, a lawyer for the ANA, "how would anything short of total forbiddance advance the government's interest?"

The Toy Manufacturers of America helped vanquish the proposed ban of program-length commercials from legislation, though the courts are considering their legality. The TMA argued that it wasn't important whether the toy or program built around it came first. "*Star Wars*, Mickey Mouse, and *Sesame Street's* Big Bird all spawned toy empires"—and cozy arrangements, said TMA president Doug Thomson. Indeed, Children's Television Workshop collected \$42 million in 1987 from its magazine division, book royalties, and the product licensing of *Sesame Street* characters. "We make no distinction between those shows that inspire spinoff products and those that originate as toys," says Thomson.

But critics do, especially for such "interactive" toys as Captain Power and Soldiers of the Future, which almost call out to be purchased so children can participate in the show. The trend began innocently enough five years ago with Strawberry Shortcake and the Smurfs, but now it's almost impossible to get a children's show on TV without a toy-company connection, explains Charren. Many shows, such as *Transformers* and *G.I. Joe*, are produced with money from marketing budgets, and in some cases, like L.J.N.'s *Thundercats*, broadcasters have been offered a share in the toy's profits. "There's strong vested interest and cross-fertilization, with toy companies providing sweet, free promotion for the show," says Charren. But poor ratings and controversy have prompted producers to scrap plans for more licensed-character shows.

For all the bitter battle, though, the bill before Congress will not revolutionize children's television. All it can really do is shine the spotlight a bit more brightly on broadcasters and turn the heat in the studio up a little higher.

Nobody knows small business better than we do.



Photograph courtesy: Bodi

We know the agonies of the small business.

Many of our teams operate as small, semi-independent units. Very often with couples working on a "mom and pop" basis to serve a neighborhood.

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Consultant Peter Drucker says, "The Salvation Army probably does a better job with the poor than anyone else."

"And frugally," adds *Fortune* (11/9/87). "Of each dollar it receives, 86 cents goes to the

needy." In a business where 50 to 60 cents is good enough.

How do we do it?

Accountability: We feed hundreds, yet keep track of every bite—and its nutritional value.

Cost Control: We use both sides of all paper and make pads out of the leftovers. All our equipment is "babied" to last longer. Our uniforms save on expense and wear like iron.

And we never stop inventing ways to provide help to people without adding to our overhead.

Yet aren't we a religious group?

Religious, yes. Fanatics, no. Being holier-than-thou doesn't get our job done.

Still, it takes an act of faith to fight alcohol, drugs, poverty and hopelessness on its own turf—and win.

But we manage it. As Peter Drucker says, "Their achievement is to turn outcasts into citizens."

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FAST TRACK



EDITED BY DANIEL SHAW

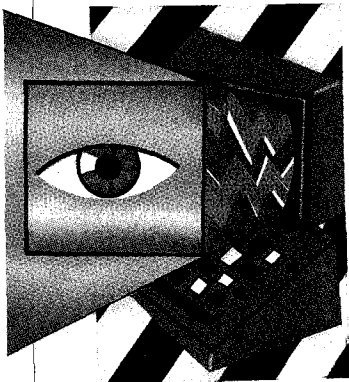
ON LINE

Ray-Banning

EYE PROBLEMS ARE THE most common complaint of VDT users," says Deborah Meyer, associate director of 9 to 5, a national organization of office workers. "Burning eyes, blurred vision, and other symptoms of eyestrain have been shown to increase with VDT use."

That's why Suffolk County legislators have mandated that employers subsidize eye care for VDT users and why more and more companies have been outfitting VDTs with glare screens—Ray-Bans for computers.

Last month, the Inmac Corporation, a California-based company, introduced Optima, a new screen designed to block 99 percent of reflected glare. Made of chemically coated, leaded



glass, the filter also reduces light emitted by the VDT itself, sharpening the fuzziness that can occur around screen characters. And, Inmac officials claim, the Optima screen blocks 99 percent of X-radiation and low-frequency radiation.

VDT radiation is a

controversial issue. One recent study found that women who used VDTs more than twenty hours a week

during the first three months of pregnancy had more than twice as many miscarriages as non-VDT users—and radiation may be the cause.

Some argue that most of the radiation is emitted from the backs and sides of terminals, and that's where

shields should be placed.

"Shields for the backs of terminals are needed, but they're not yet commercially available," says Meyer.

"These screens work well for glare. And they block some radiation, which can only help." JOANNA MOLLOY

BRIEF LIVES

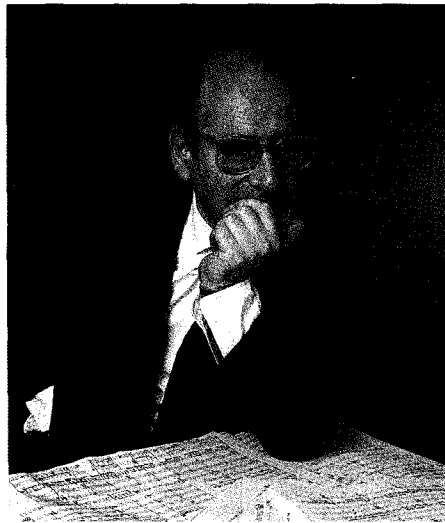
HATS OFF

THREE YEARS AGO, WHEN BRITISH composer Michael Nyman picked up a copy of *The Man Who Mistook His Wife for a Hat*, he didn't intend to write an opera based on it—he was going to give it away as a Christmas present. Operas, after all, tend to be about great passions and heroic events (think *La Traviata* or even *Nixon in China*), and *Hat*, written by Dr. Oliver Sacks, is a slim volume of neurological case studies. But when Nyman, a minimalist best known for his scores for Peter Greenaway's films, started reading, he says, "it shouted to me, 'This is an opera!'"

Since then, others have agreed: *Hat* got raves in London, and *Time* called it "a real discovery." It makes its New York debut on July 14 as part of Lincoln Center's *Serious Fun!* festival. Frederick Westcott stars as Dr. P, John Duykers as Sacks, and Marni Nixon—Audrey Hepburn's singing voice in *My Fair Lady* and Natalie Wood's in *West Side Story*—as Mrs. P.

In his title study, Sacks tells of Dr. P, an eminent music scholar who can no longer make sense of what he sees: Dr. P mistakes his foot for his shoe, a photo of the Sahara desert for one of a guest house by a river, and his wife's head for his hat. To maintain order in his world, Dr. P uses music, matching a

particular tune—most often a snippet of Schumann—to an everyday task or an object or the face of one of his students. Sacks's text is a series of tests that gradually reveal the nature of Dr. P's illness.



Nyman: " 'This is an opera!'"

"Schumann is the clue to Dr. P's world," says Nyman, who ransacked the music of Schumann, taking things he liked and weaving notes and chord sequences into a series of variations that, as Dr. P's loss becomes clear, lose expression, detail, and focus. When, at the end of all the testing, Dr. P asks Sacks what can be done and Sacks is unable to help him, the music is stripped to its basic chord sequences.

Born in London, the 44-year-old composer studied at the Royal College of Music and Kings College and worked for ten years as a music critic for London's *The Listener*. In addition to writing *Hat*—his first opera—he performs in it, playing the piano at the center of the Ps' apartment.

"The thing I hadn't set out to do is the main strength of the work," marvels Nyman. "I didn't set out to write music that would move an audience. But not only is Dr. P's world illuminated through musical analogy, there's great emotional empathy for this guy's condition."

ANNE PONTON

NEW YORK JOURNAL

DINING WITH THE ANGELS

GHOSTBUSTER, HURRY UP and eat. You gotta go soon," warns Guardian Angel Lisa Sliwa one hot Saturday night as the pretheater rush begins on West 46th Street's Restaurant Row. At Cafe de France, the Angels' midtown headquarters, young men in T-shirts and red berets gather at a table beneath the gaze of French peasants who smile from grimy murals.

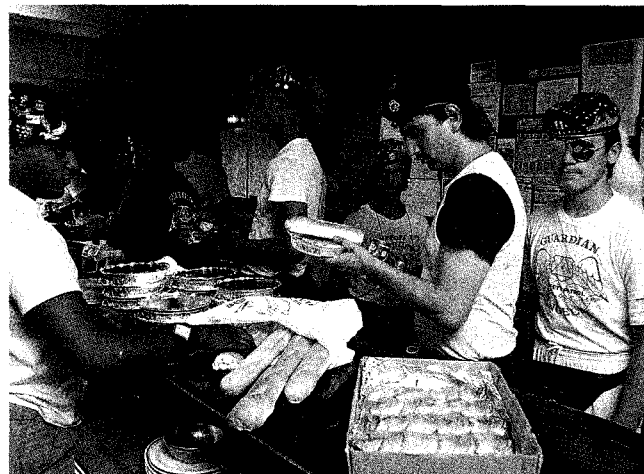
A 24-year-old named Tut—"My brother couldn't pronounce Thomas"—passes around aluminum take-out containers and chunks of French bread. Tonight's dinner is from Crepe Suzette, down the block: sliced London broil and frites, apple tarts with Sedutto vanilla ice cream. On Thursday, the Angels ate boeuf bourguignon for lunch and cassoulet for dinner. "We are eating the finest in cu-jeen," says Tut. "Hey, man, pass the ketchup."

In their Off Broadway debut last month, the Angels teamed up with the eighteen restaurants on the block

between Eighth and Ninth Avenues to move crack dealers off the street. Though they've had run-ins with police and an Angel has been stabbed, the restaurateurs are pleased. "My stoop was strewn with crack vials," says Joe Allen, who runs two restaurants (Orso and Joe Allen's) on the block. "People who work here were getting robbed. Now the street is like a country lane."

Some find it ironic that a group of predominantly black and Hispanic volunteers, whose average age is eighteen, are trying to make the area safer for affluent restaurantgoers. Others wonder how long the Angels will remain after the television crews have gone. But for now, at least, the Angels are eating well.

During dinner, the Angels are disarmingly polite and soft-spoken, a contrast to their macho street swagger and tough nicknames—Ace, Bull, Cowboy, Eagle, Warrior. Curtis Sliwa, the group's media-wise founder,



The pretheater rush at Cafe de France.

eats with a small group gathered around his desk. Ace, twenty, the New York City-chapter leader, points to 102 plastic cigarette lighters on the bar—trophies taken by the Angels from crack dealers they have arrested. Sliwa tunes in local news on a small black-and-white TV. Eagle, a small, wiry fellow, quickly forks slices of the London broil into his bread, unhampered by the silver-studded black leather half-gloves he is wearing.

"Until now, we had a problem feeding our people," says Lisa, Curtis's wife, who is

a fashion model and self-defense expert. "We only had donations from Popeye's Fried Chicken on 42nd Street and, at the end of the day, leftover doughnuts from Penn Station. Here, we actually get things that grow—fruit, salad. Mostly the guys would buy a bag of chips and a soda before going out on patrol. Now I'm afraid they're getting spoiled."

Each restaurant on the block takes turns providing the group with two meals a day. "It takes about 180 meals a week," says Allen, "plus endless amounts of soda."

The Cafe de France's landlord has donated the restaurant as a headquarters. A shower has been installed in one of the bathrooms, and the core group of a dozen young volunteers eat and sleep on the ancient orange leatherette banquettes.

"Bull over there is being polite," says Lisa Sliwa, pointing out Hiram Wiggins, a 280-pounder from L.A., who has piled a double scoop of ice cream into a coffee cup. "Usually he fills up one of the aluminum dishes with ice cream."

"Years ago, it was Dumpster delights," says Curtis. "Roy Rogers and Burger King used to put food on the top of the bin when they closed. Now the guys are getting food they can't even pronounce."

JANE FREIMAN

The Lady Is a Pol

IF BRITAIN'S VOTERS ARE AS whimsical as Italian ones, they may soon put their own sex star into their house of representatives. Cynthia Payne, Britain's most famous madam, is standing for the House of Commons in a July 14 London by-election under the banner of the Rainbow Alliance.

Known as "Madame Cyn," Payne, 55, was the subject of a biography, *An English Madam*, by Paul Bailey. Her early life was the basis of the film *Wish You Were Here*, and her subsequent career was depicted in *Personal Services*. She was known for attending to the needs of the elderly, handicapped, and

impecunious, whom she entertained at her sex parties ("four to five hours of good fun"). Though she spent four months as a guest of Her Majesty's Government in 1980 for "keeping a disorderly house," Payne has now achieved quasi-respectable celebrity status, appearing on TV chat shows and before the Oxford Union.

She wants to repeal the inconsistent sex laws, under which prostitution is legal but maintaining a brothel is not. Two girls living together count as a brothel and can be

sent to prison. In any case, the johns go free. Payne favors licensed houses that would be regularly checked for disease and could not employ minors. She also thinks that, on principle,



there ought to be more women in the Commons. "Only 20 women," she says, "and 600 male members! I don't think that's right!"

Dudley Fishburn (married, four children), the Conservative candidate, is somewhat different. "I am," he says, "as dry as dust."

RHODA KOENIG

CHOW

That's Italian

MOST OF THE NEW Italian restaurants feature regional cooking and rustic décor, but Tony May's four-week-old San Domenico bucks the trend. It is, quite simply, the most extravagant Italian restaurant in town.

"I want to introduce New Yorkers to *alta cucina*, the cooking of the aristocratic families," says May, who also runs Sandro's and Palio.

The Tony May Group has spent nearly \$3 million on San Domenico (240 Central Park South), a re-creation of a two-star restaurant in Imola, a remote town in the province of Emilia-Romagna. Everything is *di lusso*, as

the Italians say, from the cloth doilies on the silver plates to the waitresses in traditional black dresses with white lace trim—uniforms still worn in a few noble Italian houses.

Cordovan leather chairs give the room a masculine air. Fabric-lined ceilings are coordinated with tangerine table linens; the walls are stuccoed with marmorino, a white marble dust, and decorated with De Chirico prints.

Like the setting, the service is extraordinary—polite, unhurried, and pampering. Bruno Dussin, formerly of Le Cirque and Bellini, is there to cosset the customers who



The luxurious San Domenico.

signature raviolo, a sublime round pasta pocket topped with minced white truffles and filled with cheese-laced spinach and a poached egg that flows voluptuously from the center.

Handmade macaroni, called garganelli, tossed with cream and chives and

are already following him there.

At \$29.50, the fixed-price lunch could be called a bargain. A tasting dinner costs \$55, but à la carte, the bill can be staggering—\$80 per person, or more. Some people will say it is worth every penny just to eat the

garnished with beluga, are quietly spectacular, and so is the appetizer of white beans and shrimp in rosemary-scented oil.

Even the apricot tile bathrooms are sophisticated—they feature bidets. "They are part of a civilized world," says May. J.F.

DOING GOOD

CRITICS' CHOICE

AS MISS PIGGY BURSTS through a stained-glass window on a motorcycle, ready to save the day, five boys jump out of their seats at the Gramercy Theatre, arms thrust into the air.

"Yeah for Miss Piggy!" screams Kendell, seven. The others pick up the chant, banging against one another in their excitement. "Yeah for Miss Piggy!" "Bravo!"

Most of the 250 children in the theater live at the Prince George welfare hotel, on East 28th Street. And on this sunny Saturday, they're being treated to a free movie and popcorn—thanks to some members of the New York Film Critics Circle.

"We called the Children's Aid Society and asked if they had kids who wanted to see movies," says

New York Times critic Janet Maslin, who helped start the program last November. "The kids get very excited by the change in scenery. They really love the escapism of film. . . . They're the most responsive audience I've ever seen."

The critics—Maslin,

Dwight Brown of *The Hollywood Reporter*—provide free popcorn and soda; City Cinemas donates the theater; and film companies lend the movies. So far, the critics have screened *Lady and the Tramp*, *Hans Christian Andersen*, and *E.T.*, then out of circulation, which was sent

by Steven Spielberg along with a bodyguard to protect it. They hope to provide these children, who are already too familiar with drugs and violence, with simple entertainment and fantasy.

"If we can help them understand there's a whole world outside the hotel, it's helpful to them," says Barry Morowitz of the Children's Aid Society. "If a mother takes her three kids to a movie, you're talking about money that could feed the family for three days."

The kids, who range in age from infancy to about thirteen, identify with this Saturday's critics' choice, *The Muppet Caper*. In one scene, a group of homeless Muppets arrive at a creepy welfare hotel—populated with cheerful dancing and singing rats. The popcorn-munching kids go wild, jumping up and down and roaring with laughter.

Charles Grodin, who appears in the film, comes by to sign autographs. Kendell rushes to the front of the theater to meet him.

"The movie was wonderful," he says. "I wish I lived here."

MEREDITH BERKMAN

PRICES

YOU CAN'T BUY LOVE, BUT here's what it costs to try:

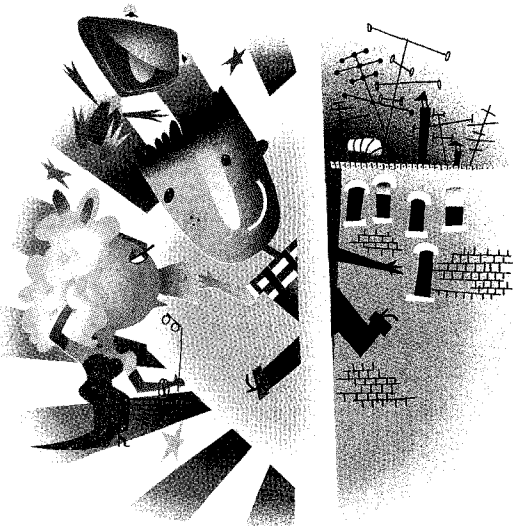
□ Four dates arranged by Together Personal (51 East 42nd Street), \$150.

□ One-year membership at the Vertical Club (300 East 61st Street), \$1,470.

□ A bottle of Moët Chandon at Cafe Iguana (235 Park Avenue South), \$45.

□ A half-share in a house on Fire Island, \$1,250.

□ A ten-minute chat on a party line (550-LOVE), \$1.10.



Kathleen Carroll of the *Daily News*, Julie Salamon of the *Wall Street Journal*, and

BY RUTH GILBERT

RUTH RECOMMENDS



AN EVENING AT 'MOSTLY MOZART'

Pianist Vladimir Feltsman and mezzo-soprano Frederica von Stade (above) perform July 13 at 8 p.m. on Channel 13's Live From Lincoln Center. The program features them in Mozart's concert aria *Ch'io mi scordi di te*.

The Museum of Modern Art's 'Projects,' on till August 9, features Fauna, a Fantastic Bestiary, works by Spanish artists Joan Fontcuberta and Pere Formiguera combining photographs and drawings.

'THE LOVE SUICIDES AT SONEZAKI'

Midori Kurisaki's filmed puppet drama, from an eighteenth-century play, features the exquisite Bunraku puppets led by

Tamao Yoshida (a Living National Treasure). It's here for one week (July 13 through 19), at Film Forum I.



AND MORE DANCE

Sabina Allemann (above) stars in Cranko's *Onegin*. You can't have too much dance. Also, the National Ballet of Canada's season at the Metropolitan, July 18 to 23, is hosting guest stars Natalia Makarova and Fernando Bujones.



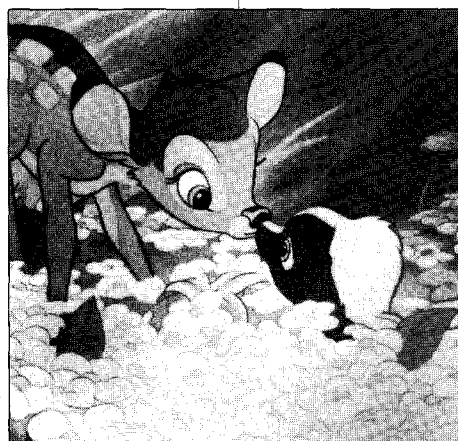
'BIG TIME: SCENES FROM A SERVICE ECONOMY'

Peter Crombie (left) and William Converse-Roberts (a whiz kid in electronics) are the stars. It's at the Joyce,

alternating with *Six Characters in Search of an Author* prior to a July 16 opening. Phone 242-0800 for specifics.

'BAMBI'

Below are young Bambi and little Flower, who have met in the forest and are best friends. Walt Disney's classic opens July 15 at the East Side, Guild 50th, and other theaters around town. *Déjà vu!*



NEW YORK

MYSTERY, HYPE, BLUSTER—
AND JUSTICE OVERWHELMED

THE BRAWLEY FLASCO

IN THE DAYS BEFORE THE TYSON-Spinks fight, a hot rumor swept through town. The Reverend Al Sharpton would be escorting Glenda Brawley, the fugitive mother of Tawana Brawley, from her church sanctuary to ringside in Atlantic City. There, at Trump Plaza, she would take her place among assorted Trumps and stars—Donald, Ivana, Blaine, Jesse, Madonna, and Oprah. Much like them, Glenda Brawley, 33, is already something of a media celebrity, her first name alone beginning to produce headlines. But this perfect photo opportunity—state troopers pushing past pop-culture icons to arrest a defiant mother on pay-TV—was not to be. Al Sharpton—the Reverend Sound Bite—explained why during one of his daily news communiqués. They wouldn't go to Atlantic City, he said, because "we must remain here for the big fight. That's the fight for justice."

The Brawley case, as it has come to be known, has commanded the attention of

New York's newspapers and broadcast stations for seven months now. A legal and media circus featuring charges of rape, racism, and public cons, the case has been confusing from the start. Now it's starting to make sense. There's really not one Tawana Brawley story but two: the mystery of what happened—or didn't happen—to the black girl during the period she was "missing" from her



TAWANA BRAWLEY.

home in Wappingers Falls last Thanksgiving, and the spectacle of Sharpton and lawyers C. Vernon Mason and Alton H. Maddox Jr.—the Brawley family's advisers—using the case for various purposes, from raising black consciousness to raising cold cash. The themes of the two stories are also coming into focus. It appears that what might be called

Brawley I is—at least in part—a teenager's hoax, while Brawley II is unquestionably a public fiasco.

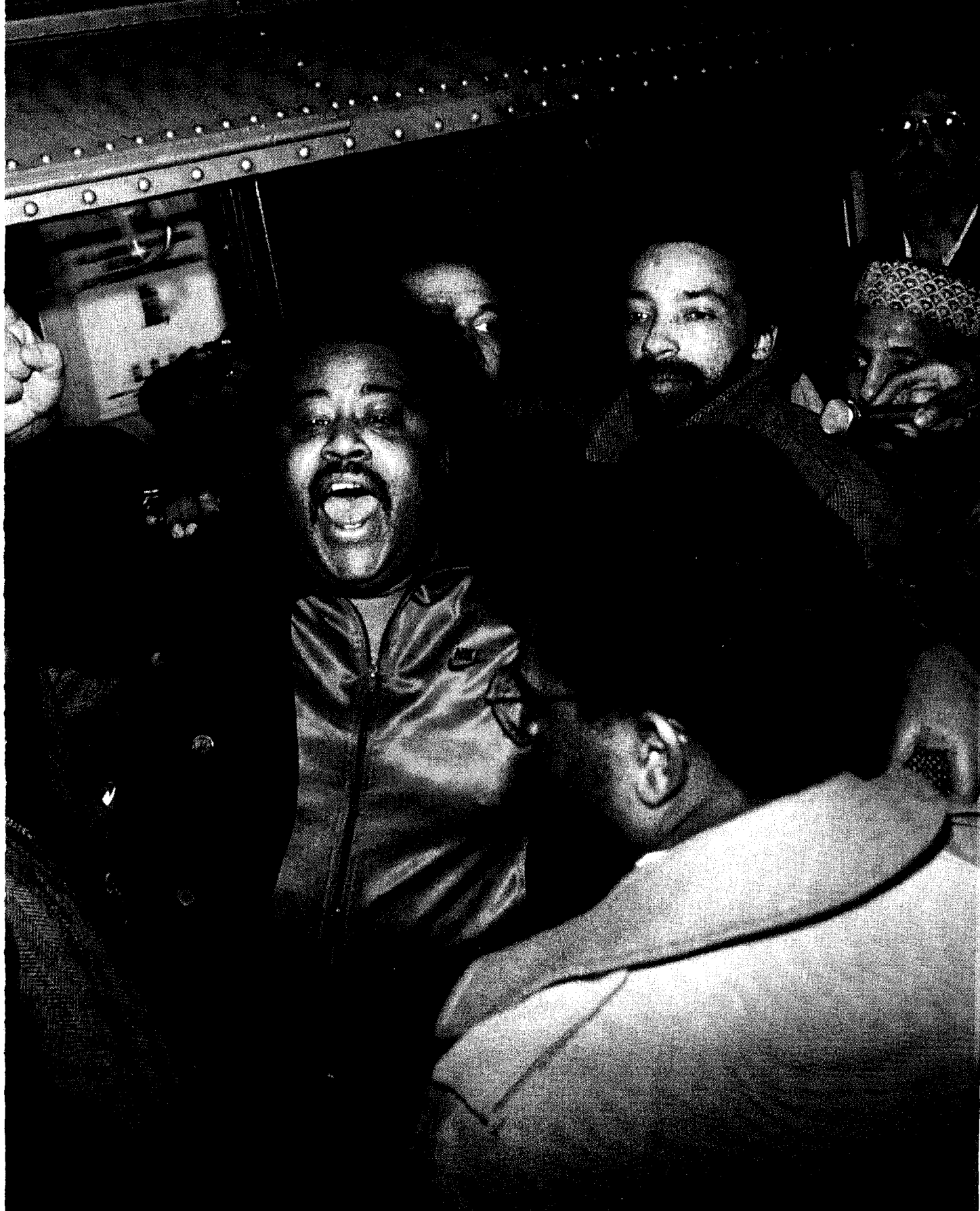
When the New York State grand jury looking into the story of the girl's defilement makes its presentment, the findings will likely be different from her fragmen-

BY EDWIN DIAMOND

Photograph: Newsday

Matrix

THE REVEREND AL SHARPTON
DURING A "DAY OF OUTRAGE"
EARLIER THIS YEAR.



tary early account—that she'd been held for four days in the woods and raped by a band of white men, one wearing a "police-like" badge. One person familiar with the investigation says of course she was away from home, though perhaps there were "elements of a consensual nature."

Judgments about Brawley II—apparently the focus of a second, federal grand jury—don't really need to wait for the official report. Drawing on the memories of Gandhi and Martin Luther King Jr.—Sharpton wears a chest medallion bearing a likeness of the civil-rights leader—the three Brawley advisers claim to be trying to change the "racist" American legal system. In fact, their broad case is just—there undoubtedly is racism in the legal system. But in pressing their cause,

reporter who has been filing careful reports on the case since December.

"We all knew there was racism in the U.S., and in the last few years we saw it go beyond discrimination to violence. We were sensitive about the issue, and when we got a call from the Brawley family, we immediately sent out a reporter."—Paul Sagan, news director, Channel 2.

ONE GOOD GUESS IS THAT THE Tawana Brawley story—Brawley I—was essentially a private affair from the start. Tawana Brawley, who was fifteen when the events of last Thanksgiving unfolded, had a history of running away from home. Her mother, Glenda Braw-

ley, Paul Sagan recalls, the Brawley family was on the phone to the Channel 2 newsroom, describing the condition of the girl. Given the "background" of black-white relations in New York, Sagan adds, "we put the story on the air almost automatically, in a way we wouldn't have two years ago."

That background includes, most recently, the deaths of Eleanor Bumpurs, Michael Stewart, and—in the Howard Beach case—Michael Griffith. Too often in New York, blacks have suffered and died at the hands not just of whites but of white police officers. Tawana Brawley's tale of white rape did not seem too implausible. What's more, the notion that the police of Dutchess County—"crackers," as attorney Maddox has been said to call them—are slow to pursue one of their own isn't too farfetched, either. No one has to be black or disaffected to hold such thoughts. (Those with long memories of black-white relations in America can only shake their heads at the ironies of historical role reversal: In the Scottsboro Boys case—the sensational sex-race-agitprop story of the thirties—it was a white woman's charge about a "mob" of black rapists.)

After the original rape story was reported, Glenda Brawley got several offers of help. One came from Hazel Dukes, New York State president of the National Association for the Advancement of Colored People. Maddox, Mason, and Sharpton—"activists" who disdain the NAACP as "coon people"—also talked to Glenda Brawley. She decided to make her stand with Sharpton & Co.

The new team decided that Tawana Brawley "could not get justice" from Dutchess County and advised her not to cooperate. At about the same time, the Dutchess County district attorney, William Grady, took himself out of the investigation, citing "conflicts of interest." One of the supposed white mob named by the advisers worked for Grady.

In January, the advisers began demanding that Governor Mario Cuomo appoint a special prosecutor. There was a semblance of logic in their position. After a mob of young whites attacked three black men in Howard Beach, Mason argued that the Queens district attorney, John Santucci, wasn't investigating the case with sufficient vigor. Mason and Maddox held back the testimony of their clients, the two surviving black men, and Cuomo eventually appointed a special prosecutor, Charles Hynes, who won convictions against three of the white youths. As Mason told *Nightline's* Ted Koppel on June 16, the Brawleys' noncooperation with the initial Dutchess County investigation was "the same strategy that we used, Ted, effectively in the Howard Beach case. That is,

Glenda Brawley's defiance of the court was minimally risky and marvelously effective as street theater. The reporters and cameras were back in force.

BRAWLEY WITH ALTON H. MADDUX JR.



the Brawley advisers have been writing parts of the script as they go along, blustering their way past the facts, and shouting "Fire!" in the crowded street theater of New York—all the while staying in front of the microphones.

The great paradox of Brawley II is that this has been encouraged by the authorities and the media. For months, the "white power structure"—as Sharpton calls it—all but propped up the advisers' shaky scenarios. The governor and the attorney general, their eyes on electoral politics as well as the case, gave the appearance of trying to avoid offense to any constituency, black or white. The New York television stations and the city's three tabloids, all locked into tight competition, amplified almost every wild utterance from the Brawley camp. Reporters muttered privately about McCarthyite big-lie techniques, but the Brawley family's spokesmen had access to what the media wanted: the story everyone was talking about. "A lot of us were less than vigorous in demanding proof," says David Diaz, the Channel 4

ley, and the man she lived with, Ralph King, 40, both had a reputation for fast hands. (King served seven years for manslaughter in the death of his first wife.) The *Daily News* later reported that Tawana Brawley had sometimes been beaten after staying out all night. In May, Channel 2 reporter Mike Taibbi put on the air witnesses who claimed they had seen her partying during some of the time she claimed she was being brutalized by the white men.

Tawana Brawley has never provided public details of her abduction. The skeptics' theory is that she improvised—with help—an alibi for her absence from home. Her advisers insist, however, that a terrible crime was committed and that it is being covered up by Dutchess County and New York State authorities.

To the media, the Brawley story had all the elements of lurid crime. When Tawana Brawley was found, some of her hair had been chopped off, she'd been smeared with dog excrement, and someone had written KKK and NIGGER on her body with a felt-tipped pen. That week-

we first cooperated with authorities until they demonstrated that they had no intentions of arresting or prosecuting or investigating the case."

"Ted" didn't go into it, but the Mason version is not quite the whole story. Cuomo did appoint Hynes, but only after refusing to meet with Mason (who was then busy confounding the system). Instead, Cuomo worked out an agreement with the established black leadership, including Manhattan borough president David Dinkins and Basil Paterson. Still, with the first convictions, the confront-the-system strategy got a certain validation.

Brawley I, however, developed in a different way. Cuomo met with the Brawley advisers and, in a well-meaning statement, said he wanted the girl treated like one of his own daughters. (Presidential candidate Jesse Jackson, better briefed, stayed away from the case—and the advisers—during the New York primaries.) In early February, Cuomo appointed attorney general Robert Abrams to act as special prosecutor. The supposed "crackers" were off the case; Abrams and his staff of 430 lawyers were on it—to the initial cheers of Sharpton et al. But in a few days, the cheers turned to denunciations. Sharpton eventually likened Abrams to Hitler. Maddox added his own obscenities—Abrams, he suggested, masturbated over a photo of Tawana Brawley.

During late winter and early spring, the advisers' words grew wilder. Sharpton described an Irish Republican Army "link" to the case. "He knew how to speak in perfect sound bite for the evening news," says Mike Taibbi. The I.R.A. connection to Brawley I grew out of some idle gossip among reporters killing time; nevertheless, it dominated one Sunday-night/Monday-morning news cycle ("The Sound Bite and the Fury," *New York*, March 28, 1988).

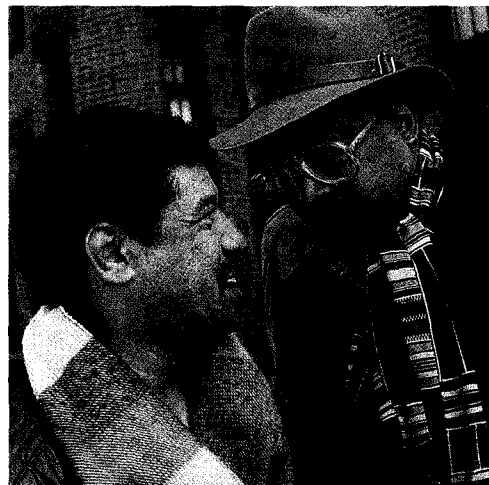


SAMUEL MCCLEASE, PERRY MCKINNON.

Because of its strong coverage, Channel 2 got help from Perry McKinnon, a defector from the Brawley camp. Samuel McClease's "inside" story was more problematic.

Soon after the rape story came out, the NAACP offered its services. But the Brawley family chose to stand with the "activists."

GLEND A BRAWLEY'S BOY-FRIEND, RALPH KING, AND C. VERNON MASON.



As the attacks on the "white" criminal-justice system got louder, the system got quieter. Having given the advisers official respectability, Cuomo hung back. Abrams was in a different position. A prosecutor calling witnesses before a grand jury is supposed to proceed in secret and without prejudicing the investigation. Abrams did hint that without the Brawley family's cooperation, the grand-jury report would be inconclusive. By April, he seemed willing to produce a low-key document reporting that the girl's story could not be confirmed and that in the absence of evidence, the case was closed. Later, the governor stirred himself and in a public letter urged Abrams to persevere—while continuing to distance himself from the case.

When Maddox and Mason appeared last month in State Supreme Court in Poughkeepsie to oppose the New York grand-jury subpoena seeking Glenda Brawley's testimony, the lawyers spoke of "400 years of oppression" of black Americans. The judge, Angelo J. Ingrassia, responded sympathetically, noting that there was "a great deal of truth" in what

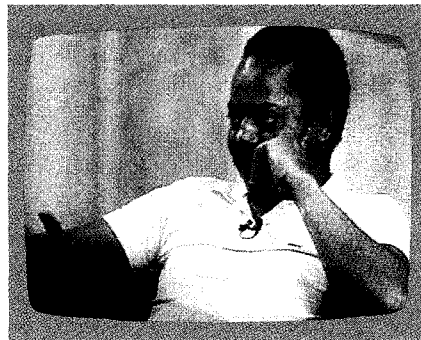
the lawyers said. Then Ingrassia sentenced Glenda Brawley to 30 days in jail and a \$250 fine for not complying with the grand-jury subpoena. Two days later, she took "sanctuary" in the Ebenezer Baptist Church in Flushing.

The judge was doing his job, upholding the rule of law. But the Gandhi-and-King tradition of civil disobedience—which the Brawley advisers claim to follow—also has its rules: When you break "bad" law, you do so with the knowledge that you will be jailed in the course of the struggle to change that law. Yet the Brawley advisers apparently don't oppose grand-jury subpoenas in general (indeed, in a separate court case, Sharpton himself sensibly answered a subpoena rather than risk being jailed). Brawley's defiance was in fact minimally risky—at the beginning. How likely was it that New York authorities would send troopers into a crowded church in front of a dozen TV crews? Yet, as street theater, it was marvelously effective. The reporters were back out in force.

By June, Brawley I seemed headed for a stalemate in which those predisposed to one version or another could glean support for their gut feelings. In reality, though, more than three months before, out of sight of the media and the investigators, Brawley I had taken a decisive turn, and Brawley II was under way.

"If we win this case, we'll be the biggest niggers in New York."—Al Sharpton, as quoted by his former associate Perry McKinnon.

LAWYERS MADDOX AND MASON have never made a secret of their strategy of using black criminal cases to put the "white" system on trial. Maddox, 43, sometimes sounds as if he wants a separate black nation. Mason, 42, has had more modest political ambitions; three years ago, he ran in the Democratic primary for Manhattan district attorney against Robert Morgenthau



and got a third of the vote. Sharpton, 33, is cut from different cloth—Pentecostal minister without a church, rock-concert promoter, youth-movement leader, sometime informant; he has worn an FBI wire along with his King medallion. Each man is intelligent and quick-witted. And each seems to place his personal cause before Tawana Brawley's.

The advisers' priorities have never been more clearly expressed than by a political soul mate, the veteran lawyer William Kunstler, 69, who has used criminal cases as agitprop for decades. Kunstler currently represents Larry Davis (charged with the attempted murders of nine New York City police officers) and Darrell Cabey (shot by Bernhard Goetz). Kunstler has no connection with the Brawley case, but in a June 23 interview with New York *Newsday*, he seemed to capture its animating spirit. "It makes no difference anymore whether the attack on Tawana happened," Kunstler declared. "If her story was a concoction to prevent her parents from punishing her for staying out all night, that doesn't disguise the fact that a lot of young black women are treated the way she said she was treated. [The advisers] now have an issue with which they can grab headlines...."

IF PERRY MCKINNON IS TO BE believed, the advisers made the same argument among themselves. McKinnon, 39, is the Sharpton associate who broke ranks with the advisers. He says he has known Sharpton for three years. They met at the Brooklyn hospital where McKinnon worked as a security officer and Sharpton kept an office for a letterhead organization known as the National Youth Movement.

McKinnon says he had doubts about the Brawley story as early as March; still, he says, he offered to draw on his military service—he is a decorated veteran of Vietnam—and his police work to do some investigating. By April, McKinnon concluded he knew something of what had happened: As he would tell Channel 2 later, "The Tawana Brawley story may be that there is no Tawana Brawley story."

McKinnon says he went to Newburgh, fifteen miles from Wappingers Falls, and found youths who claimed they had seen Tawana Brawley in the neighborhood—partying—at the time of the alleged abduction. McKinnon says he told the advisers about his findings, as he had told them of his previous doubts. According to McKinnon, Maddox told him: "[We] don't need no investigator.... I'm not going to pursue it legally, I'm going to pursue it politically." Sharpton was

blunter, says McKinnon. Even last winter, Sharpton supposedly said that Tawana Brawley's story "sounded like bull---."

In early May, Mike Taibbi and his producer, Anna Sims-Phillips, traveled the same streets of Newburgh and told Channel 2 viewers essentially the same story that McKinnon says he had told the advisers. Sharpton, however, denounced Channel 2, accused Taibbi and Phillips of fraud, and threatened to sue CBS. In Taibbi's view, that performance cost the advisers McKinnon's loyalty. "He knew our story was true," Taibbi says.

McKinnon dropped from sight for a month. On June 10, he called Channel 2. He and Taibbi talked for four hours the following Monday. On Tuesday, they taped two hours in a suite in the St. Moritz. The story ran Wednesday, the same day as one in the *Daily News* by Richard Pienciak, who had also spent a good deal of time reporting in Dutchess County and getting to know Perry McKinnon.

Sharpton dismissed McKinnon as a minor player, "a pathological liar," and "mental," referring to some of McKinnon's reported post-combat psychiatric troubles in the early seventies. Taibbi, naturally, offers a different take. "Perry was obviously important to the adviser team," Taibbi says. "When we tried to set up interviews with Sharpton to get 'the story,' we dealt with Perry." That may have been one reason that McKinnon approached both Channel 2 and the *News*. Both have been out ahead on developments in Brawley I. Says Taibbi, "I told McKinnon, 'If you've got something, tell us; we're working hard on this and we'll use it.'" Taibbi adds, "Perry is a decent man. I could see the pain in his eyes after one Sharpton-Maddox performance."

Five days after McKinnon first appeared in the news, Channel 2 offered a second defector in the person of Samuel McCleese, a self-described surveillance expert ("I bug houses"). McCleese, 26, claimed Sharpton hired him to record secretly the strategy sessions of the three advisers. "To put it as simply as possible," McCleese said, Sharpton "felt that the game was over.... He needed something to get out... so [he could say] I covered myself."

McCleese told Channel 2 that he had tapes of conversations of the advisers and that he had been subpoenaed by the office of U.S. Attorney Rudolph Giuliani to give the tapes to the federal grand jury. By last week, McCleese had not produced any such evidence, though he did turn over nine *blank* reels and cassettes—a metaphor for the whole story. Three theories have been put forward for this latest conspiracy within a conspiracy. First, some tapes do exist, but

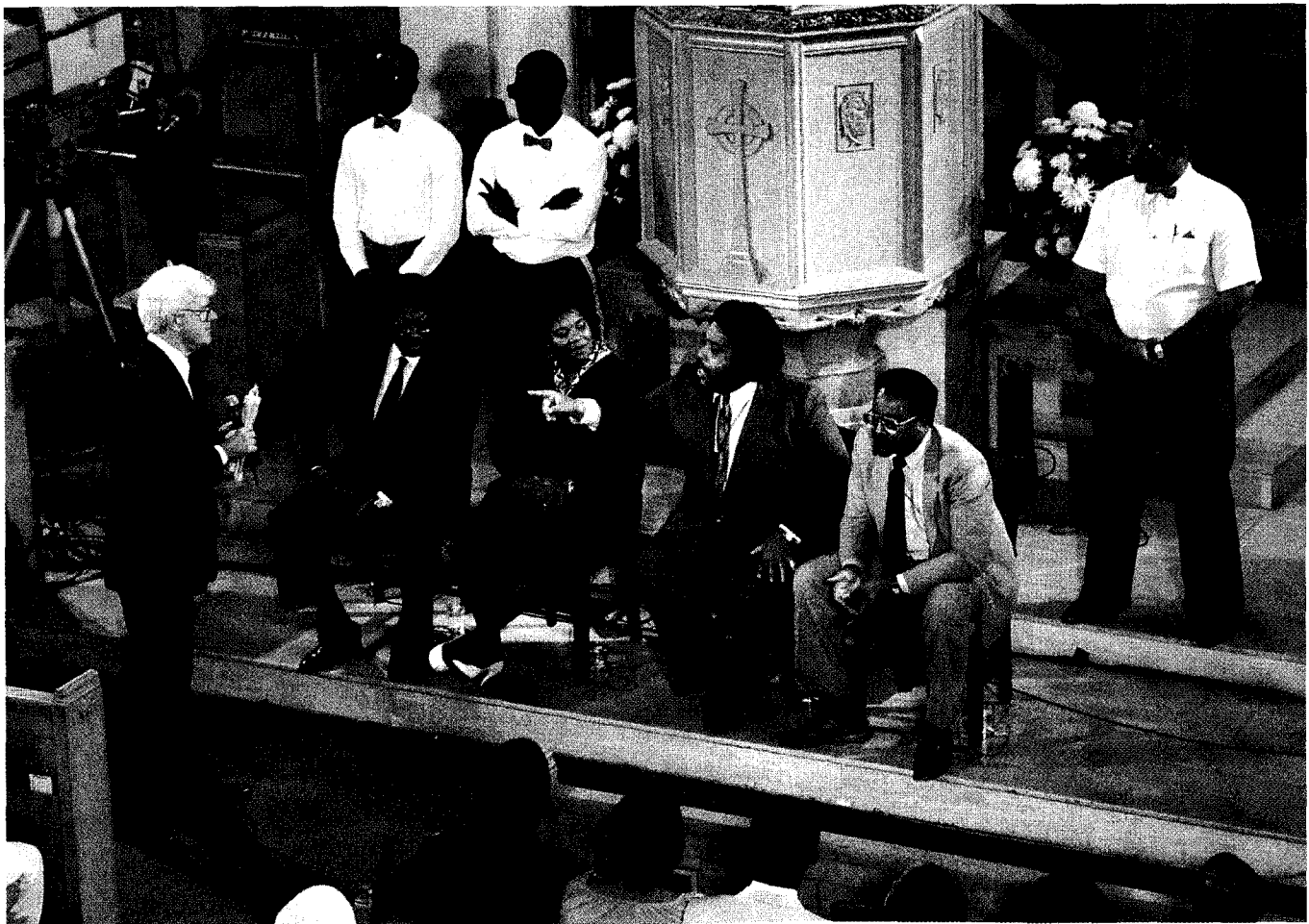
McCleese and the government are being held up by a McCleese accomplice; second, Sharpton put McCleese up to the story to draw attention away from McKinnon; third, McCleese is a habitual braggart who wanted to see his picture in the paper. Because Giuliani's office agreed to bail for McCleese with a condition that he submit to a psychiatric examination, the third theory has gained credence.

"Support the movement."—Appeal as the plate is passed after a Sharpton sermon-on-the-mike.

DURING WATERGATE, REPORTERS on the trail of wrongdoing learned the rule "Follow the money." But the tradition of lining one's pockets applies to church as well as state. McKinnon says the coins and bills in the collection baskets passed at the advisers' rallies added up. He says he counted \$4,300 one Saturday after a Bethany Baptist Church rally, and checks and cash came in the mail from across the country.

But money has never been the fundamental point of either Brawley I or Brawley II. It could, of course, trip up the advisers. If they helped solicit funds while knowing that there was no case, they could be charged with mail fraud. The federal grand jury is said to be looking into that, along with the possibility of obstruction of justice by the advisers. What's more, a lawyer who counsels clients not to cooperate with a grand jury may find himself afoul of the canons of ethics of the American Bar Association. Disbarment is a possibility for Maddox and Mason, though the *New York Law Journal* reported two weeks ago that the executive committee of the New York State Bar Association—the white power structure—so far is staying clear of any involvement or statements.

Yet the advisers may welcome any of these new lives for the Brawley story. A number of people have wondered why Maddox and Mason first embraced Hynes, the white prosecutor of the Howard Beach case, and then became so angry with him (as they later did with Abrams). They may be mad at Hynes because he *won* the case: With the first convictions, there is one less magnet to draw people into the streets. (The advisers complain now that two of the guilty whites are free on bail pending their appeals.) Worse, the system worked. One journalist who has covered the advisers for a number of years suggested last week that a lot of their behavior could be understood if one assumption about the Brawley strategy is made: *They don't want a swift resolution of the case.*



"Classic demagogues eventually lose their audience—except for the fringes."
—James Hoge, publisher of the New York Daily News.

ON DONAHUE LAST MONTH.

A new poll found widespread misgivings about the Brawley advisers among both blacks and whites. No one seems to have told the media.

THE BRAWLEY lead to follow is not money but the movement, martyrdom—and the media. From the start, the advisers improvised riffs around the basic Tawana Brawley theme. They out-sensationalized her own sensational story. The "tests" that disclosed five types of semen in her body, the urine "discovered" in her mouth, the cotton fibers in her nostrils (part of the convoluted I.R.A. "ritual"), the three officials "named" as rapists—all were plucked out of the ozone by the advisers, according to available testimony. And then the riffs were played back through the cameras, microphones, and reporters' notepads. The media frenzy became an accepted part of the entire spectacle.

Of a dozen journalists interviewed for this article, almost every one fretted about the "overcoverage" and found justification for it. The New York Times, for example, ran four major multi-byline articles that, as a Timesman says, "established what *didn't* happen."

Richard Rosen, city editor of the Daily News, holds that because race is such a

major issue in the city, allegations of injustice or cover-up deserve the widest attention. Even when the allegations are outrageous? Rosen's boss, James Hoge, defends this attention as ultimately useful to the public. "The publicity that demagogues create ends up destroying them," he argues. "They keep raising the ante until they go too far. They become unhinged." The journalistic consensus seems to be that big coverage can serve as an antidote for the big lie.

The public response so far suggests this may be true. Last winter, WCBS and the Times surveyed attitudes about black leadership in the period just before Brawley I went off into a more eccentric orbit. Sharpton was found to be the best-known person among black public figures. He also had the highest "unfavorable" rating among blacks—18 percent. By late June, when a second poll was conducted, Sharpton's unfavorable rating among blacks had tripled to 55 percent. Eighty-three percent of whites rated him unfavorably. Further, by large ma-

jorities, both blacks and whites said they didn't think the Brawley advisers had acted responsibly.

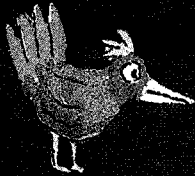
Still, somebody has to tell the editors; the Brawley team continues to grab headlines and airtime.

History, it's said, plays first as tragedy and then as comedy. In the late eighties, the final play is usually as property. Already, there is talk of a Brawley mini-series featuring the Reverend Al Sharpton. No one has shown much shame in this case so far, so it's probably unreasonable to expect the entertainment business to restrain itself.

Any screenplays will have to be open-ended. The state grand-jury report is expected in August, the federal grand jury's sometime later. Then New York will turn to its mayoral race, with who knows what wild card in the pack. What's more, at least one of the white men "named" as part of the rape mob has retained a lawyer. He could sue for slander, although the outcome of such a trial, especially before a jury, is unpredictable. Finally, any criminal indictments, lawyers' hearings, or lawsuits would set off another media assault on the senses—"This just in: the accusers accused!"—and another round of race rhetoric.

Justice may demand a resolution, but sanity will surely take another beating. ■

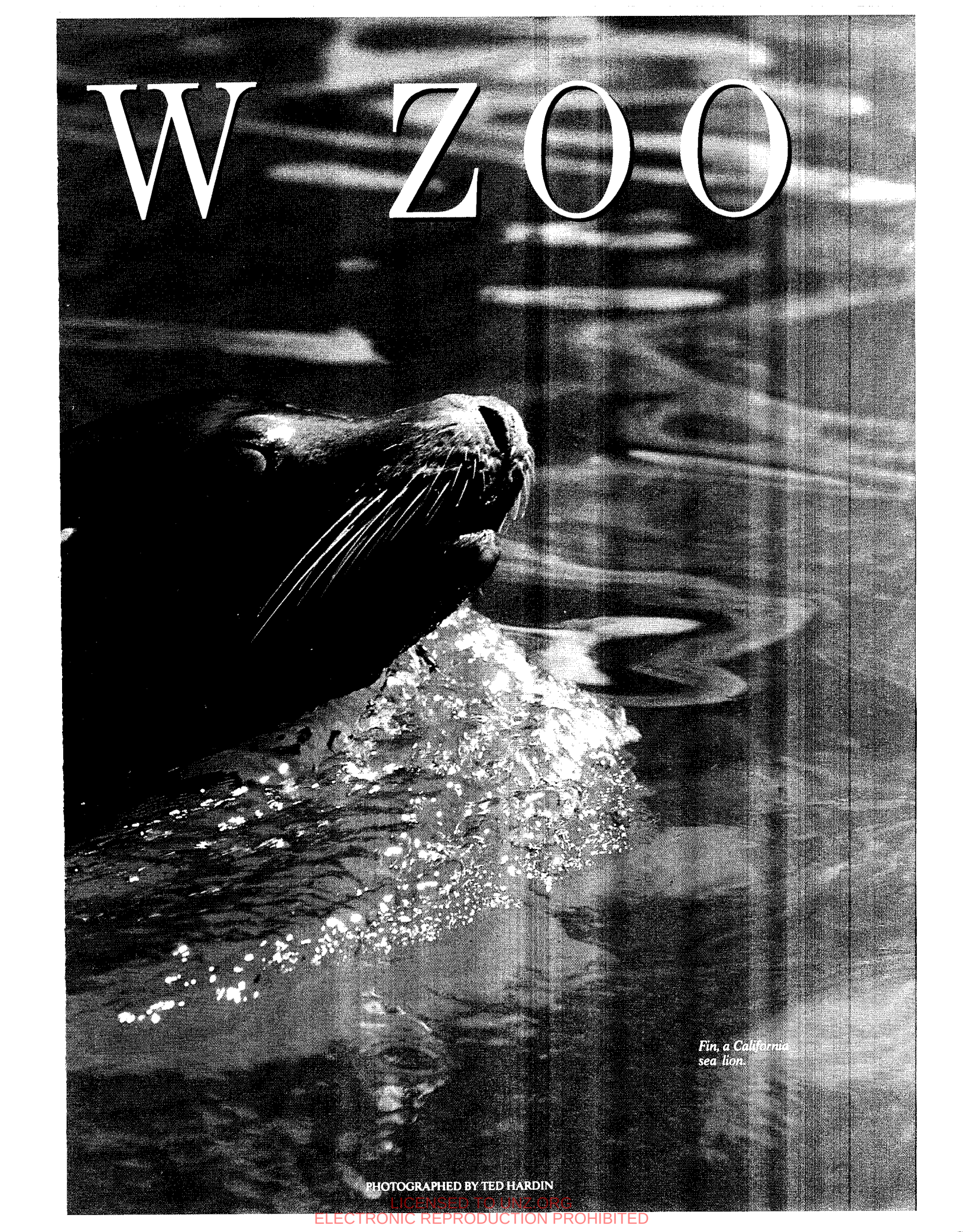
THE N



BY
CARTER WISEMAN

JUST WEEKS AFTER HE BECAME NEW York City's commissioner of parks and recreation, in 1978, Gordon Davis took his three-year-old daughter to visit the Central Park Zoo. It was easy enough to do, since his office was in the Arsenal, at 64th Street and Fifth Avenue, and the zoo was his backyard. The little girl seemed oddly quiet as they walked around, and when the visit ended, she turned to her father and said, "Daddy, never bring me here again."

WZOO



*Fin, a California
sea lion.*

PHOTOGRAPHED BY TED HARDIN

LICENSED TO UNZ.ORG

ELECTRONIC REPRODUCTION PROHIBITED



WHERE THEIR PREDECESSORS WERE COOPED UP IN CELLS, THE NEW ZOO ARRIVALS LIVE IN SETTINGS AS AUTHENTIC AS SCIENCE AND ART COULD MAKE THEM

It was a blow to the new commissioner, who had always regarded the zoo as a "magical place" in the public imagination. But when Davis took a look beyond the cheerful image, the sight was not pretty at all. "I was embarrassed that my daughter could see better than I could," he says. The monkeys chattered and swung in cages that were squalid and dank, and the big cats paced with what seemed like a peculiarly urban expression of anger on their faces. There were gates and bars at every turn, and the plantings had grown ratty. Even the centerpiece of the place, the sea-lion pool, was an eyesore. The water was filthy, and the concrete cube that served as the animals' hideout resembled a gun bunker on the Normandy coast. The only cheerful touch to this modern medievalism was the cluster of colored balloons for sale beneath the Delacorte clock. Otherwise, recalls Davis, who left the commission in 1983 to become a partner in the law firm of Lord Day & Lord Barrett Smith, the place was "a Rikers Island for animals."

A lot of other grown-ups had come to the same conclusion long before. Among them were members of the New York Zoological Society, who were alarmed at the animals' living conditions and the quality of the treatment they were getting. (The society had no role in the operation of the Central Park Zoo at the time—the zookeepers were Parks Department employees and had had little formal training in caring for their charges.) William G. Conway, the general director of the society, which operates the Bronx Zoo and the New York Aquarium, had been talking about the zoo's shortcomings to parks commissioners all the way back to Newbold Morris. "We understood all the problems," Conway says now, "and we wanted to see something happen."



IT HAS, THIS MONTH, MORE THAN FOUR YEARS and some \$35 million after the zoo was closed for renovation, New York City is getting the place it and its animals deserve. The Zoological Society, under contract to the city, has taken over the running of the zoo. And the organization clearly knows what it's doing. To be sure, there have been delays and missteps, leaks in the animal pools and artificial trees that didn't fit. And some New Yorkers are miffed that there is now an admission charge for a place that used to be free. But the price—\$1 for adults, 50 cents for the elderly, and 25 cents for children three to twelve (toddlers are still free)—is a bargain by any measure.

Gone are the grim buildings and the shedding shrubs. In their place is an elegant garden flanked by three distinct climatic habitats. These "biomes" are linked by a brick-and-glass colonnade, on which wisteria vines will soon be climbing. The elephants have been moved to bigger zoos, as have the antelopes and most of the other large animals. The pony ride is also gone. But the penguins and the polar bears remain, frolicking now in pools with glass walls that let visitors watch their antics from underwater.

Joining the bears and the penguins are snow monkeys and crocodiles, lesser pandas and muntjac deer. Altogether, there are more than 450 animals representing over 100 species, compared with 155 animals in the old zoo. And where their predecessors were cooped up in cells, the new arrivals live in settings as authentic as science and art could make them. The eight colobus monkeys, whose white beards and black-fur "turbans" give them an uncanny resemblance to the Ayatollah

Khomeini, leap among vines designed to reproduce the wild of East Africa. The bat cave gives a visitor the disturbing feeling of being inside looking out. The Antarctic lighting of the "ice pack," on which the two flocks of penguins perch, enough to create a chill without the air-conditioning. And the sea lions, which are still the centerpiece of the zoo, can now dive off a chunk of artificial coastline worthy of Big Sur.

People are well treated, too. The reinstalled gardens are horticultural exhibition unto themselves, meandering around tranquil seating areas furnished with chunky teak benches that improve on the old cement-and-slat standard. "If we can make introducing people to a few wild creatures a happy and aesthetically pleasing experience," says Conway, "we will have succeeded."



CONWAY'S CHANCES ARE LOOKING VERY GOOD indeed. But getting to that point has been a saga almost as wild as some of his trips to the bush. The first zoo on the 64th Street site—menagerie of donated animals housed in wooden sheds—was constructed in 1864. In

1934, Robert Moses built what was then regarded as a perfect adequate setting for the animals. But over the years, the thinking about animal care changed drastically, as did government regulations. By the late seventies, as Gordon Davis discovered, the old zoo had few defenders, even among three-year-olds.

When the city realized it was not equipped financially to otherwise to replace the zoo on its own, it began to warm to the Zoological Society's overtures and ultimately asked it to take over the design and management of the new facility. The agreement was reached in April of 1980.

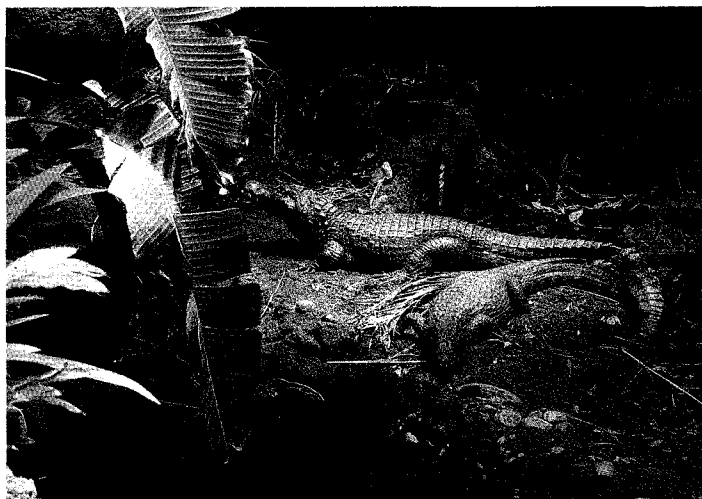
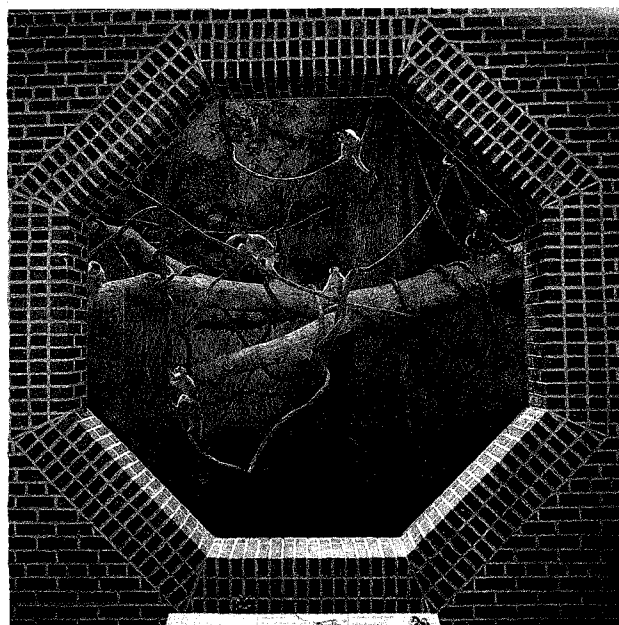
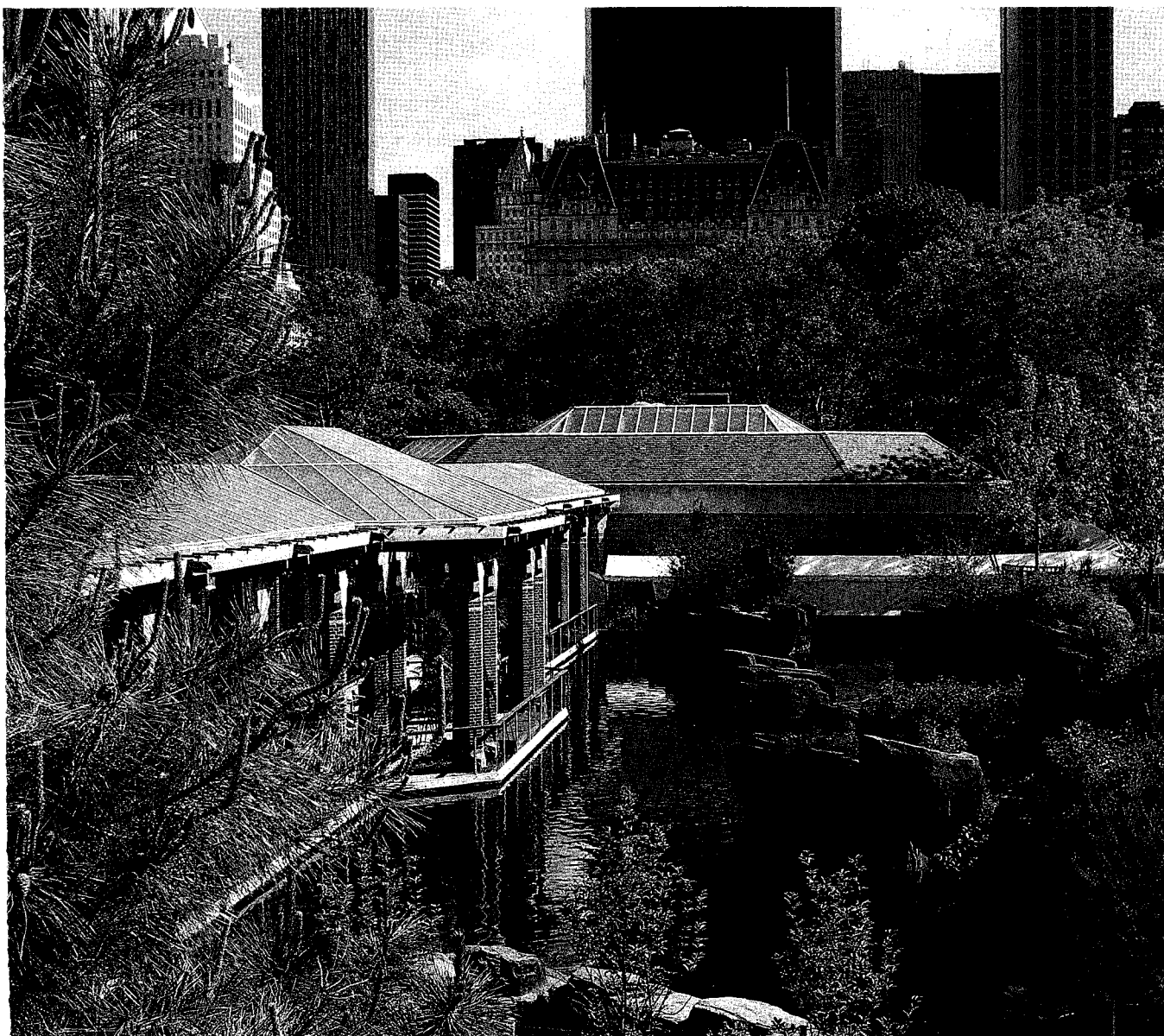
Once everyone decided that the old zoo had to go, the next step was to figure out how to pay for what would replace it. (In the course of the negotiations, Moses, then in his nineties, called Conway and growled, "Don't give up.") The final arrangement between the city and the society mandated that the design of the new zoo be covered by private money and that the cost of construction and operation be shared by the city and the society. The society was expected to raise roughly half of the \$3.6 million in yearly operating expenses by selling food and zoo-related merchandise. (The city would cover any shortfall.) Despite the tradition of free admission, the possibility of fee, according to the Parks Department, was considered from the outset.

Not wanting to "rob the Bronx and Brooklyn," where the society relied heavily for support of its other facilities, Howard Phipps Jr., a director of Bessemer Securities and the president of the Zoological Society, decided to seek out a hard core of new donors. Among those who signed on were Carroll and Milton Petrie, Lucy G. Moses, Louise C. P. Marshall, and the Willard T. C. Johnson Foundation; all came up with \$1-million gifts. Laurance Rockefeller played an important diplomat role in bringing the donors around. But the heaviest hitter was the late Lila Acheson Wallace, a major benefactor of the Metropolitan Museum of Art and of Central Park.

According to Gordon Davis, the "spigot" to the Wallace money was Barnabas McHenry, the family's lawyer and executor. Although he describes himself as a mere "messenger" in the process, he is widely credited with a major role in making all the financing come together. Once the money was in place

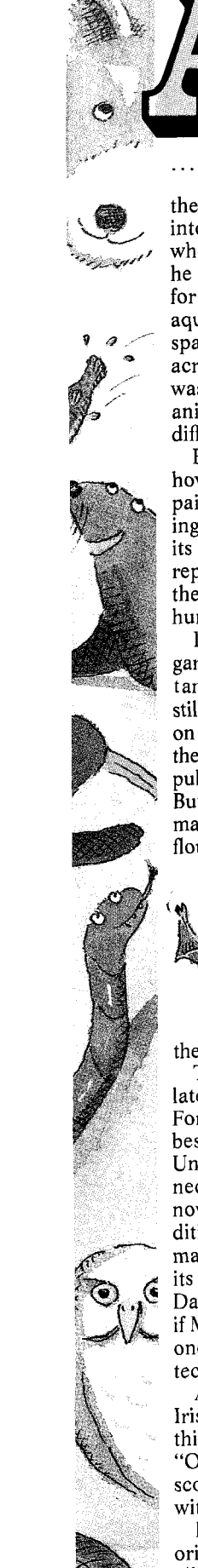
ILLUSTRATIONS BY PAUL MEISEL

T H E N E W Z O O



HOT STUFF

Across the Temperate Zone to the Tropic Zone (top); Bolivian squirrel monkeys (left); and Yacare caimans.



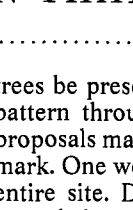
A

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POINTS OUT. "THE CARE OF THE *MONA LISA* IS RATHER
LESS DEMANDING THAN THAT OF A HUMMINGBIRD."

the planners set about deciding what kind of zoo should go into the park. The scientific inspiration came from Conway, who describes himself as a "conservation biologist" and says he is "very keen" on invertebrates. Among his early schemes for the zoo was a butterfly jungle. He also considered an aquarium, which he felt would be appropriate to the limited space in Central Park. (The entire facility occupies only 5.5 acres, compared with 265 acres at the Bronx Zoo.) Then there was the "biblical" zoo, and one devoted entirely to domestic animals. Conway and his people discussed as many as twenty different ideas for the new installation.

But what concerned him as much as the zoo's theme was how its animals would be treated. "Mounting an exhibition of paintings at an art museum is child's play compared with doing an exhibition of animals," Conway says. "All of our exhibits eventually die. Suppose a curator of an art museum had to repaint his masterpieces every six or eight years. The care of the *Mona Lisa* is rather less demanding than that of a hummingbird."

In the end, all parties agreed that the zoo should be "an animal garden." But there just wasn't room to house all the big inhabitants of old, so the search began for smaller animals that would still qualify the place as a proper zoo. Davis was content to rely on the society's advice about which ones to include, "as long as the zoo wasn't going to be just spiders and chipmunks." Some public favorites—the polar bears and the sea lions—had to stay. But for the rest of the list, Conway was determined to select animals that would delight and instruct visitors and at the same time flourish in their new environment.

 SELECTING AN ARCHITECT TO CREATE SUCH AN environment was, as it turned out, not an issue. According to Barnabas McHenry, Lila Wallace thought the work Kevin Roche had done for the Metropolitan Museum was "first-rate," and she made it clear that since she was going to pay for the design of the zoo, the designer was going to be her man.

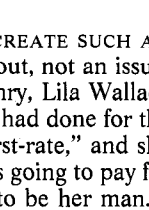
The package deal did not please all parties. Roche, with his late partner, John Dinkeloo, had designed the serenely elegant Ford Foundation Building, on East 42nd Street. But he was best known for such large-scale projects as the sprawling Union Carbide Corporation headquarters in Danbury, Connecticut, and the pristine glass towers next to the U.N. (He is now working on two other Manhattan skyscrapers and an addition to the Jewish Museum.) Was this veteran modernist the man to do a place that relied on children and small animals for its ratings? "I wasn't enamored of his work at the Met," recalls Davis. Adds Conway, "We never would have dreamed of Kevin if Mrs. Wallace hadn't suggested him. We'd have picked someone who had done zoos. But when we were handed an architect of his quality on a platter, we were delighted."

According to Davis, Roche, who is an impossibly soft-spoken Irishman without a trace of flamboyance, "got the spirit of the thing real early" and started turning out "magical" designs. "Once we had articulated our concerns," Davis says, "Kevin scooped them up, and after that we were trying to catch up with him."

Davis's primary concerns were that the "whimsy" of the original architecture be retained, that the new zoo relate visually to the Arsenal and the rest of the park, that the existing

trees be preserved, and that the primary north-south walking pattern through the park not be interrupted. Roche's ear proposals may have been magical, but several were wide of the mark. One would have put an enormous glass bubble over the entire site. Davis said, "That ain't it." Another would have moved the restaurant to the middle of the complex so that diners could get a close-up of the animals, and vice versa. Even Conway concedes that the Landmarks Preservation Commission, which must review any changes to the park, "would have committed suicide" over that one.

Roche says the process was unlike anything he had ever done as an architect. He quickly learned that zoos were nothing like office buildings or corporate headquarters in the suburbs. As soon as he'd come up with a formal idea for the zoo, the Zoological Society would look it over with regard to displaying its choice of animals. The design would be altered, but then a new animal would be proposed, and the design would have to be changed to create an appropriate setting for the newcomer. "There was a lot of back-and-forth about what building and which animals made good match," says the architect.

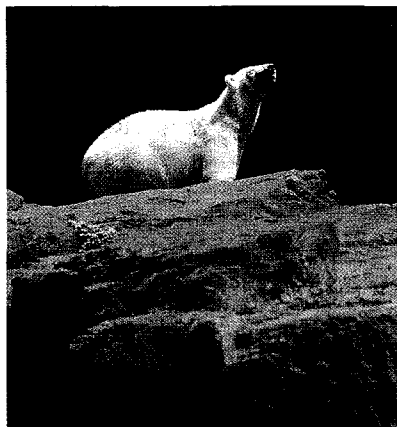
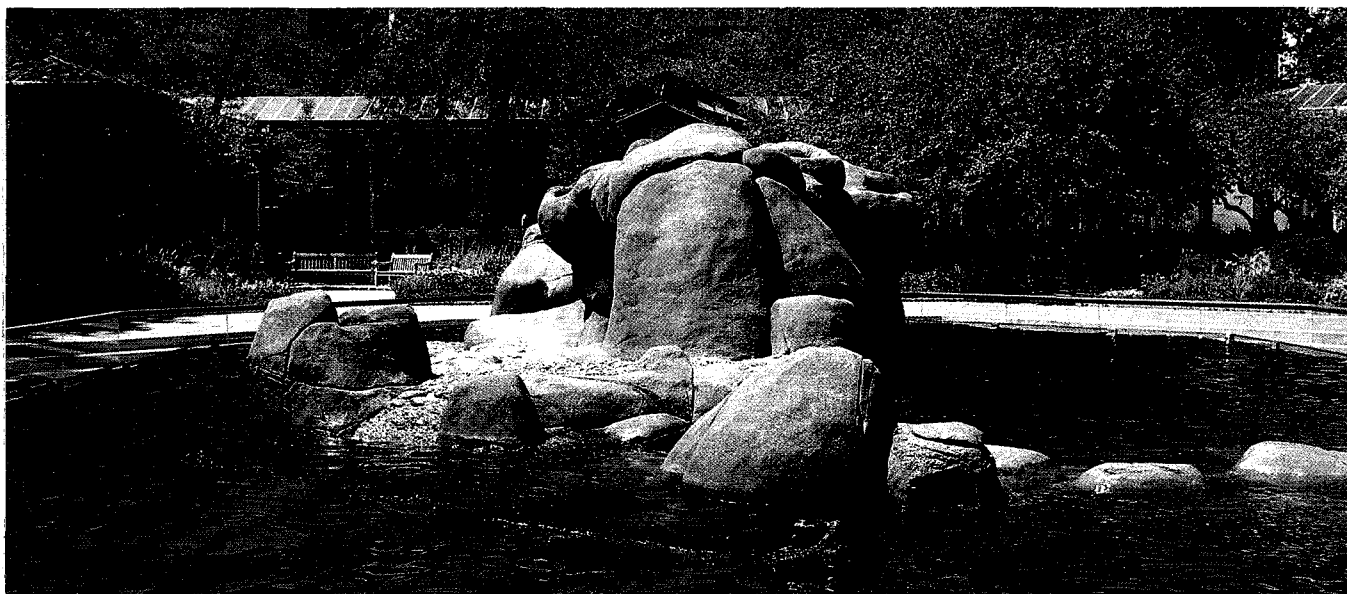
 AFTER SEVERAL DESIGNS WERE SCRAPPED, Roche, Conway, and Richard Lattis, the beaming, ebullient zoologist picked by the society as the director of the new zoo, settled on the basic concept of three climatic zones—a rain forest, a Temperate Zone, and a polar region.

Two of the zones required major new construction, but Roche decided to give them the leanest possible architectural treatment, facing them in brick that matched the Arsenal and adding greenery to camouflage their bulk. "I wanted a sense of no buildings," he says. To accommodate the additions, five of the nine original structures on the site, including the old cafeteria, were demolished; four were retained and converted for educational exhibitions, a bookstore, and service functions.

The new Tropic Zone building, at the southwest corner of the complex, contains a soaring octagonal space that shelters enormous epoxy-and-fiberglass trees and rock formations. Animals are bathed by an elaborate sprinkler system designed to create an appropriately misty jungle atmosphere. Among the inhabitants of this very convincing rain forest are Indian fruit bats and the colobus monkeys. Elevated wooden walkways and stairs guide the visitor along walls dripping with moss and ferns and past poison-arrow frogs and flying geckos. Although all the animals appear to be within easy reach, unassuming railings and barely visible glass partitions maintain a proper distance, a consideration of some importance in light of the piranhas and crocodiles (which are made safely lazy by heating pads installed beneath their beach).

The Temperate Zone, on the site of the old cafeteria, is the open-air portion of the new animal kingdom, where various species ranging from red pandas to river otters wander a burrow in something very much like their home ground. Here, too, barriers exist, but bars have been banished for artificial streams and fencing knitted into the foliage.

The most dramatic of the three environments is the Polar Circle. Part of it is indoors, where an evocation of an Antarctic ice pack has been built for the flocks of gentoo and chinstrap penguins, which can be watched through glass as they dive for surface. The polar bears have a much-improved setting in a



WORLD CLASS

The sea-lion pool (top); chinstrap and gentoo penguins; colobus monkeys; and a polar bear.

of elaborate artificial rocks. They, too, have a glass wall in front of their stage set, so that they can be seen submerged.

Like the beloved polar bears, the sea lions were given tenure at the new zoo. But instead of their WPA blockhouse, they now have a grand expanse of (fake) rock on which to clamber, and a glass-enclosed pool 30 percent larger than their old one. There's not an iron fence in sight. "Inevitably," says Roche, "this kind of thing was much more expensive. But there was so much at stake with the survival of the animals that we didn't want to cut corners." Says one construction worker who lived through the entire process of design and redesign, "These animals have it better than I do at home."

All the major elements of the new zoo are brought together by the most assertive piece of Roche's architecture, the arcade,

which forms a U with the Arsenal at its open end (and deftly screens much of the surrounding skyline from view). The columns are made of dark-red brick laid in the same pattern as that of the Arsenal building. The bases and capitals are of gray granite, chamfered to create a simple but engaging sculptural form. Running along the top is a glass roof, which will keep visitors dry in bad weather when they're moving from one exhibit to another. There is a mildly Oriental feeling to the scheme. (Roche had returned from a trip to China shortly before embarking on the design.) But it fits the park's Olmsted aesthetic perfectly. Here, for once, the cross-cultural and historical allusions postmodernists have talked about so much seem absolutely unforced.

The Asian influence evident in the arcade extends to the

WE REALIZED WE WERE DOING SOMETHING MORE SPECIAL THAN WE HAD IMAGINED," SAYS DAVIS.

Intelligence Garden, a children's-exhibition area based on the displays of exotic animals favored by the emperors of twelfth-century China. Certainly one of the best features of the design is what it does *not* do. By leaving open the area once occupied by the cafeteria, the architect made room for the landscape of the temperate exhibit and also opened the zoo to a view of the rest of Central Park. (A new cafeteria has been built at the southern end of the complex along the promenade, for passersby and zoo visitors.) And because the main buildings of the new zoo are so well hidden by plantings, the arcade sets the tone for the entire complex, creating a sense of lightness and penetrability more evocative of a country garden than an urban zoo.

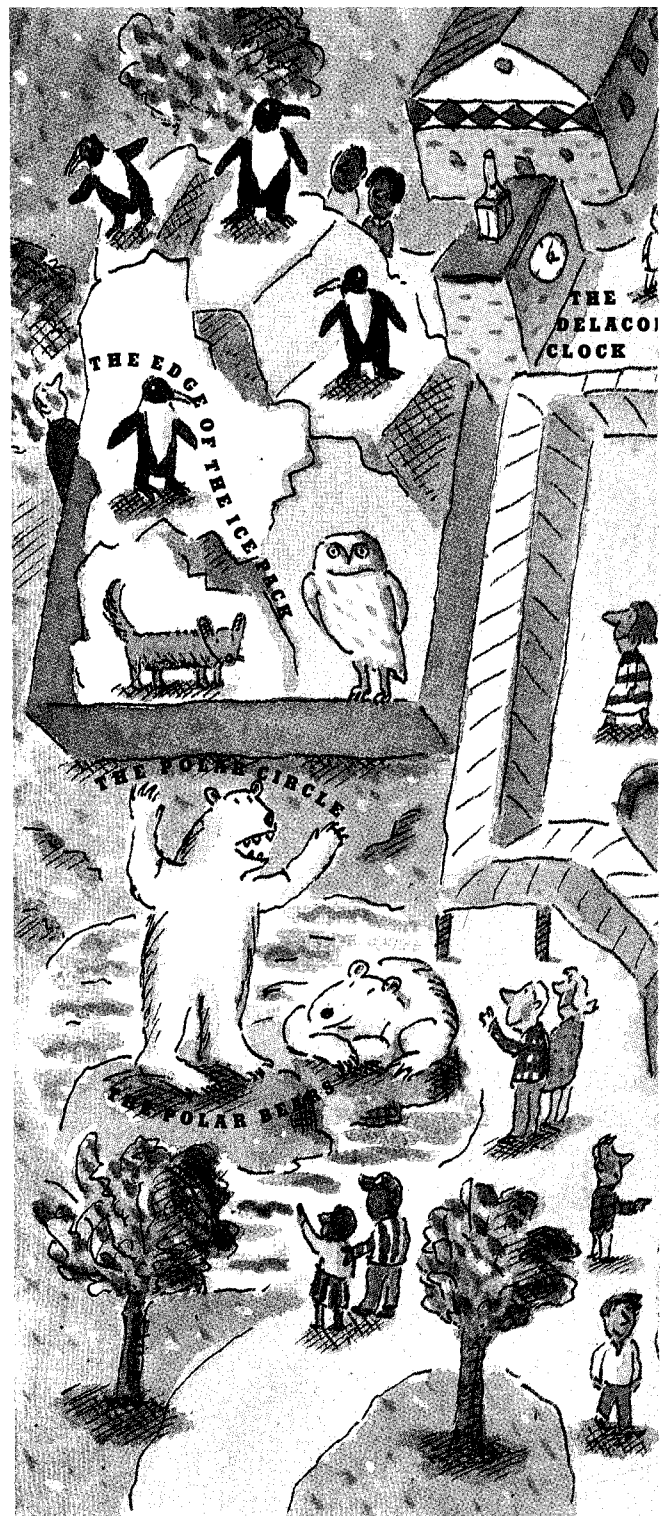
Achieving this effect took extensive fine-tuning. The granite bases and capitals for the brick columns of the arcade were at first judged too expensive. The Zoological Society decided they were worth the money after all, and raised it. (Roche so liked the design that he incorporated a variation in his E. F. Hutton Building on West 52nd Street.) Places had to be found for the limestone friezes that had decorated the original zoo buildings, as well as for several sculptures, including the popular *Dancing Bear*.

The design was further refined during numerous trips to Roche's pastoral studio, located in an old mansion perched above a lake in Hamden, Connecticut. More changes took place on the site itself. Davis remembers Roche and Conway stalking the construction site in a downpour, checking details to make sure they were right. When something didn't work, it was changed. Davis's successor as commissioner, Henry Stern, pronounces himself delighted with the result of all this attention to design. "You go up, you go down," he says. "This is a very different kind of zoo. It's state-of-the-art."

NOT EVERYONE IS QUITE SO HAPPY ABOUT IT. When planning for the new zoo began, in 1980, its backers predicted that it would be finished in 1984. Few projects of such scope are ever completed on schedule in this city, but eight years is a long time by any standard. To his credit, Gordon Davis takes blame for some of the delay, noting that he knew he was adding at least a year to the project by leaving the commission when he did and forcing Stern's administration to get back up to speed.

Then there is the cost: In 1980, the entire job was estimated at \$8.3 million. When it's done, it will have cost over \$35 million, of which the city will have paid nearly \$23 million. Barnabas McHenry, whose role in the undertaking ended not long after Lila Wallace died, in May of 1984, says he thinks both the time and the cost could have been cut. He says he pushed the Zoological Society to act as its own general contractor, something the Metropolitan Museum has done during its expansion campaign. He feels that would have spared the zoo the headaches involved in dealing with the city bureaucracy. The society decided to do it by the city book, and McHenry says he is "still a little sore about it."

Conway concedes that the McHenry approach might have



helped but argues that it would also have exposed the society to unacceptable liability risks. "In our own backyard," he says, "we might have done it differently. But Central Park was a long way from the Bronx." Davis says the reason that the delays and cost overruns looked so bad was that a price for the project was set before its scope had been explored. "We should never have had to estimate the cost at the outset," he says. "In the course of the project, we began to realize that we were doing something more special than we had imagined. And as the design developed, the society decided it could raise more money, which it did. There was never any deception about the cost."

Philip Winslow, a landscape architect who played a major role in the overall design, puts a slightly different spin on the



process. "The Zoological Society people are perfectionists," he says. "If they don't like an exhibit, they'll rip it out and do it again." Adds a colleague, "When they needed to go back to the well, they could do it." Indeed, the society's slice of the cost went from the \$1 million projected eight years ago to more than \$7 million. (The remaining \$5 million of the \$35-million total was contributed by private donors.)

A different sort of criticism comes from Elizabeth Barlow Rogers, the Central Park administrator. She is upset that the new facility will be closed off to park users who may just be passing through. "As a matter of principle," she says, "the park shouldn't have sealed-off enclaves. I'm sorry to lose the casual pedestrian experience of the zoo."

Security for both animals and visitors made some form of

enclave almost inevitable, especially if the planners were to avoid conventional bars and cages. But in response to concerns about access, the design has recently been altered to include an additional exit on the park side of the Temperate Zone.

A larger problem—if a happier one—is likely to be handling the volume of people who choose to visit the new zoo. Even in its dilapidated state, the old zoo was by far the most popular attraction in the park, drawing roughly a million visitors a year, and the improved version is certain to increase the load considerably. The walkways through the exhibits are narrow, however, and accommodating the crowds is bound to create at least a few traffic jams—especially with all those three-year-olds wandering around.

SPECIAL DELIVERY

**CHARLES GRODIN'S DEADPAN HUMOR
MAKES ITS MARK IN 'MIDNIGHT RUN'**

BY DAVID BLUM

GRODIN (*On the phone*): I'll pick you up at the train station. What do you want to do?

BLUM: I'd like to see you interact with other people.

GRODIN: But what if I went around town before you got here and told everybody to say certain things?

BLUM: Pardon me?

GRODIN: I mean, what if I'd arranged for people to yell, "Hey, Grodin! You were great in *The Heartbreak Kid*! I love ya!"? I could stage the whole thing.

BLUM: Maybe we could—

GRODIN: Actually, nobody up here knows me.

BLUM: Why don't we go to your house?

GRODIN: No. I don't think it would be a good idea to talk at my house. I definitely don't want to do it at my house. Why don't we just go for a drive?

BLUM: Fine. I'll see you at the station.

GRODIN: Good. Except, please don't say in the article that I picked you up at the train station.

BLUM: Why not?

GRODIN: Because I can just see it. . . .

"Grodin picked me up at the train station. . . ." It'll look like I was trying to buy you off or something. So let's make that off the record.

BLUM: Okay.

GRODIN: You promise?

BLUM: Yes.

GRODIN: So you *won't* say that I picked you up at the station?

BLUM: No.

GRODIN: Fine. I'll see you tomorrow.

* * *

GRODIN (*At the train station*): Hi, I'm Chuck Grodin.

BLUM: Hi.

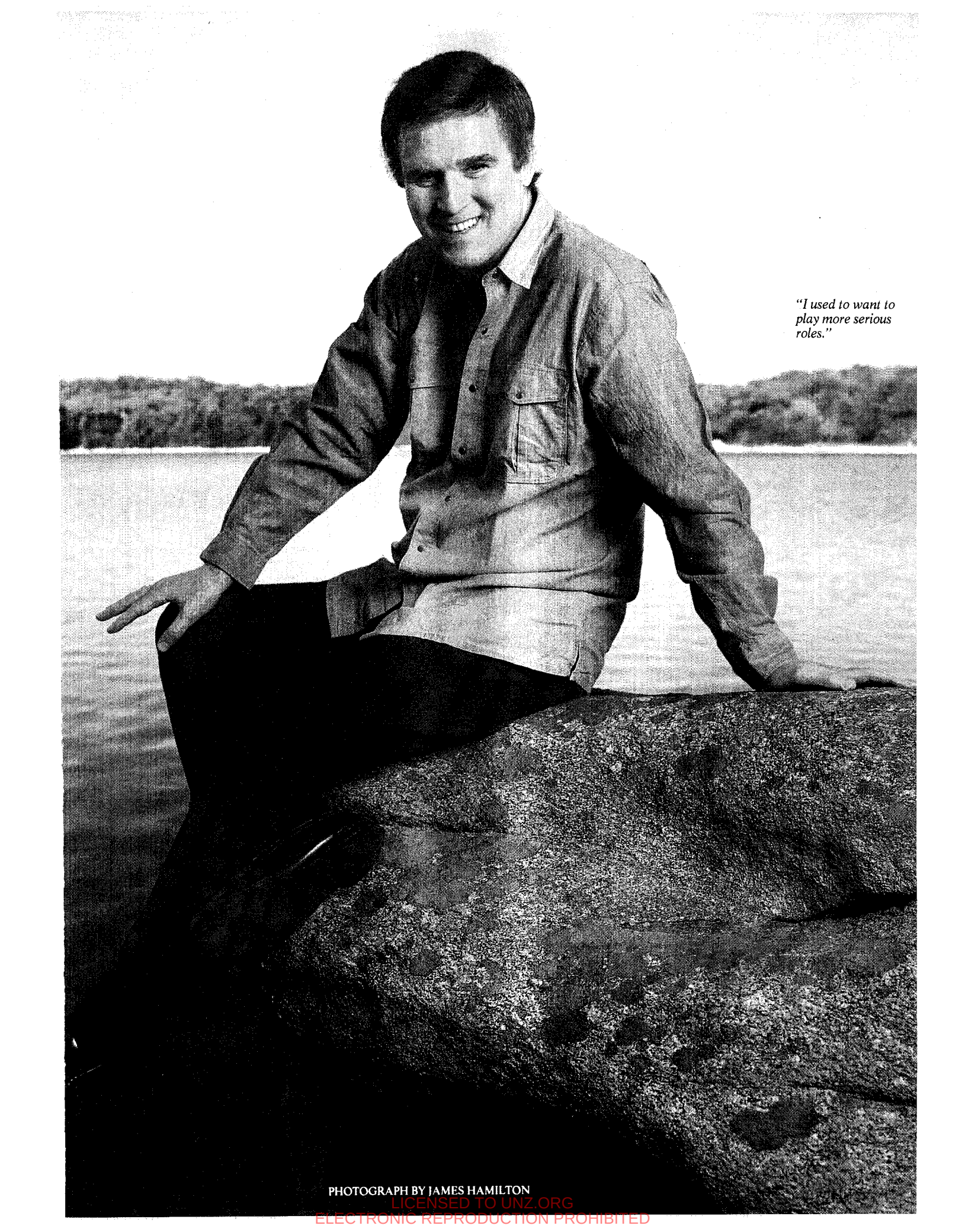
GRODIN: Listen, I was thinking. If you want to say in your story that I picked you up at the station, that's okay.

BLUM: You sure?

GRODIN: Well . . . I thought about it and I realized people would wonder, how did Blum get from the train station? *Somebody* had to pick him up, right?

BLUM: Right. Where are we going?

GRODIN: My house. (*Pause*) I mean,



*"I used to want to
play more serious
roles."*

PHOTOGRAPH BY JAMES HAMILTON

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

BACKSEAT DRIVER: De Niro's stunt driving scared Grodin. "Who the hell knows what kind of driver De Niro is?" he asks. "All you know is he's a guy who'll gain a lot of weight or lose a lot of weight."

what's the point of going for a drive? Where would we go?

IT HAS BEEN EXACTLY 21 YEARS since Charles Grodin turned down the lead role in *The Graduate* because the job didn't pay enough. In the interim, the 53-year-old actor has gotten himself rave reviews for a wide variety of performances: the CIA agent in *Ishtar*; Steve Martin's pathetic friend in *The Lonely Guy*; the plotting assistant in *Heaven Can Wait*; Jill Clayburgh's live-in boyfriend in *It's My Turn*; the veterinarian Warren Yeager in Albert Brooks's *Real Life*—even Farrah Fawcett's husband in *Sunburn*.

"Charles Grodin makes me smile the

in the 1972 movie *The Heartbreak Kid*.

The role that may make him famous is in *Midnight Run*, an action-comedy starring Grodin and Robert De Niro. But it's quite a bit more than an action movie: It's sort of the *My Dinner With Andre* of action movies, directed by Martin Brest of *Beverly Hills Cop*. It involves De Niro's hostile yet strangely intimate relationship with Grodin; for much of the movie, the two actors are handcuffed together. It is not only funny but also touching and eloquent.

It's a perfect Grodin role—a fact not lost on Brest, who stuck with Grodin even as more famous actors fought for his part. Robin Williams went so far as to audition for the role; when Brest turned



ODD COUPLE: With bounty hunter De Niro in *Midnight Run*.

moment he comes on the scene," says Roger Ebert. "I know he's not simply going to read the dialogue, he's going to go somewhere with it." Gene Siskel agrees. "There's a brightness there, the craft is there, the humor is there."

But for all Grodin's talent, he has never been a real star. He has steadfastly refused to give in to Hollywood's demands—to take \$500 a week for the role of Benjamin Braddock in *The Graduate*, to devote himself exclusively to the pursuit of fame, or to give up his passionate desire to stay as far away from Los Angeles as possible, which in his case is suburban Connecticut.

And that will probably not change even as he flirts with stardom for the first time since his breakout performance

Williams down for Grodin, Paramount Pictures dropped the project, believing that a movie co-starring Robert De Niro and Charles Grodin was doomed to failure. Universal quickly snapped it up, and the movie opens July 20.

Grodin plays Jonathan Mardukas, an accountant who has absconded with \$15-million of mob money and given it to charity. He jumps bail after his arrest, and De Niro—a seedy Los Angeles bounty hunter looking to make \$100,000 on the accountant's head—goes off in pursuit. De Niro finds Grodin in New York and has to return him to Los Angeles in four days. That is what is known as a high-concept premise, and what makes *Midnight Run* special is how it manages to transcend its conventional structure.

The film plays off Grodin's main talent: his ability to be at once hilarious and sensitive. The hilarious quality appears to be natural. He is the ultimate deadpan comedian, the sort of performer who makes you laugh simply by looking at his face. And when he speaks, that perfectly modulated voice adds a layer of humor to everything he says. Hell, even his sideburns are amusing.

In *Midnight Run*, his brand of humor surfaces over and over. In one scene, shaped by improvisation, Grodin and a hostile De Niro sit opposite each other on a train. Grodin gently pesters De Niro about his hopes. When De Niro confesses to a desire to open a restaurant, Grodin has to disagree: "As your accountant," Grodin offers with a self-mocking seriousness, "I'd have to recommend against that." (The original line read only "As an accountant...") De Niro goes along with Grodin's new line: "Well, you're *not* my accountant." "I know," Grodin continues. "I'm only saying, if I *were* your accountant..." And for another minute the debate sustains that perfect, ridiculous tone, thanks to Grodin's spark.

He can't help it. He's naturally funny. "I used to want to play more serious roles," he says, "but I've come to recognize that I'm good at a particular kind of comic role."

How sensitive is Grodin? Well, his friend the sensitive Phil Donahue thinks he's *very* sensitive. "Chuck is *incredibly* sensitive," Donahue says. "He may actually be almost *too* sensitive."

Grodin certainly is sensitive enough to understand what it means finally to have this kind of success—to have everyone want to meet you and send you their scripts and have lunch with you. To have people say hello to you at parties. To have a magazine writer take a commuter train to your Connecticut suburb to watch you drive.

He is also cynical enough to see through all that.

"After all these years," says the playwright Herb Gardner, a close friend, "Chuck still can't abide the bulls—."

YOU CAN HEAR THE PITTSBURGH in Charles Grodin's voice, even though he left his hometown when he was twenty. He went to the University of Miami for six months, but the former high-school valedictorian hated teachers and took a

bus to New York to be an actor.

That was in 1955. And except for the nine months in 1966 that he spent in Los Angeles ("I say I never lived in Los Angeles, but I did"), playing a cowboy on TV Westerns to earn some money, he has never left New York.

Over the next decade, he got steady work in regional and Broadway productions. But he also liked writing and directing, and before long he'd put his acting aside to pursue them. By 1968, he was back in New York to direct *Lovers and Other Strangers* on Broadway; he had established himself as a successful writer-director and made a life for himself in the New York theater world.

He co-wrote and directed a satirical Broadway musical called *Hooray! It's a Glorious Day... and all that*. He married his Pittsburgh sweetheart, Julia, and had a daughter, Marion. (He got a divorce in 1967 and married Elissa Durwood, a former film critic, five years ago.) He performed on Broadway with Anthony Quinn in *Tchin Tchin*. He directed a network-TV special with Simon and Garfunkel. He got a job writing a screenplay for *Play It Again, Sam* (before *Bananas* gave Woody Allen the leverage to write the script himself). He adapted as a screenplay a Philip Roth short story called "An Actor's Life for Me."

But despite all his misgivings, Grodin couldn't help but get in front of the camera.

In 1972—after brief appearances as Mia Farrow's first gynecologist in *Rosemary's Baby*, the navigator in *Catch-22*, and a student in a low-budget 1964 movie called *Sex and the College Girl*—Charles Grodin was handed his second once-in-a-lifetime opportunity: the starring role in *The Heartbreak Kid*. The film was written by Neil Simon and directed by Elaine May, a gifted comic actress who'd been romoting Charles Grodin to her friends as "the best young actor in America."

This time, he took the job. After all, it paid \$3,000 a week.

Grodin plays a sporting-goods salesman who leaves his nagging wife on their honeymoon for the Dream Girl, Cybill Shepherd—and then, after getting a divorce and chasing Shepherd home to Minneapolis, finds that she just represents another trap. Only he doesn't fig-



BREAKTHROUGHS: In *The Heartbreak Kid* (top) and *Heaven Can Wait*.

ure that out until he's married to her.

The movie opened to a tumult of acclaim for Grodin—everything that Elaine May and Mike Nichols and others had been expecting for the young actor ever since they first met him.

Now Charles Grodin could do anything he wanted.

So he made *11 Harrowhouse*.

In *11 Harrowhouse*, Grodin plays a low-key romantic jewel thief involved in a plot to steal a cache of diamonds. His girlfriend is a rich heiress played by Candice Bergen. The movie was just as exciting as it sounds, and a flop.

PEOPLE KNEW WHO CHARLES Grodin was by this time, liked what they saw, and so what if he wasn't as famous as Dustin Hoffman? He was still doing pretty well for a nice Jewish boy from Pittsburgh.

Which brings us to Charles Grodin Day.

"Several years ago," he says, "I wanted to see what I could do without asking anybody for help. So I did a one-man

show in Pittsburgh. *An Evening With Charles Grodin*. It was about how I got into show business and did *Heartbreak Kid*, and then *Harrowhouse*, and then battled back.

"The producer said to me on the phone, 'How would you like to have a day?'"

"I said, 'What do you mean?'"

"He said, 'Well, we have some contacts in the mayor's office; I think we can make it Charles Grodin Day. After all, you became well known in the movies, and you're out of Pittsburgh,' and before me was Gene Kelly, which is back another twenty years.

"So I said, 'Can you do that?'"

"He said, 'Yeah, we have some contacts; I think it'd be good publicity for the thing. You know, there's *An Evening With Charles Grodin*, and it's also Charles Grodin Day in Pittsburgh.'

"Meanwhile, the show's going to be in a 1,000-seat theater, and we've sold maybe 90 tickets... to my brother. So I'm in contact with them a couple of times—talking about how ticket sales are *not* going. A week goes by, and nothing else was said about my day. I'm uncomfortable on the phone and I hear myself saying, 'By the way, any word about my day?' 'We're working on it.'

"Now I feel like a real jerk. Every other week I feel compelled to ask about it. I can't help it. You offer a guy a day and he starts to have it on his mind. So there I am, week after week, asking:

"'Any news on my day?'"

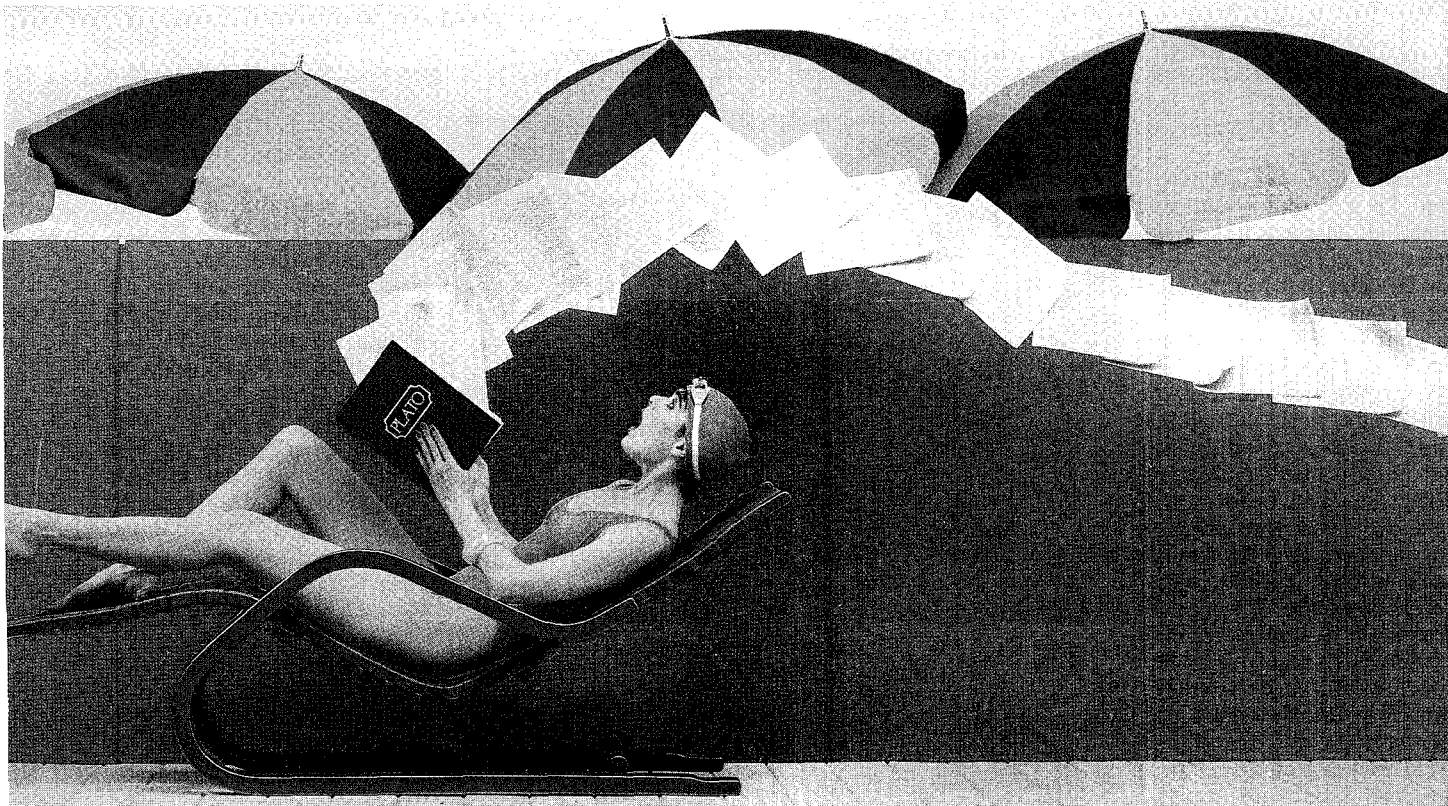
"'Not yet. We're working on it.'

"Finally they actually got me my day. I stood there in the mayor's office and had my picture taken with a proclamation or something.

"'Well,' the mayor said, 'today is definitely yours.'"

YOU KNOW YOUR ACTING career has hit a bit of a snag when you need a role in *King Kong* to pull you out of it.

Grodin likes to point out to people that the part of the evil speculator in the big-budget Dino De Laurentiis remake had been offered to several other actors, all of them more famous than he was—including Peter Falk, Robert Mitchum, and Peter Sellers. "I am now the seventh choice," he would proclaim in



NOTHING ATTRACTS LIKE THE IM



CORIANDER SEEDS FROM MOROCCO



ANGELICA ROOT FROM SAXONY



JUNIPER BERRIES FROM ITALY



CASSIA BARK FROM INDO

interviews throughout the seventies.

But the truth of the matter is that Grodin was rather good in *King Kong*, and despite the perception that it was a failure, the movie made a lot of money and brought Jessica Lange to the public's attention.

So Grodin was somewhat popular again. And through his friend Elaine May, he got an offer from a Hollywood producer who planned on filming a remake of *Here Comes Mr. Jordan*, with the central role of the prizefighter played by Muhammad Ali, and a script by May. By the time the movie got rolling, however, Ali had dropped out and the producer—Warren Beatty—had substituted himself as a football-playing leading man, with Grodin as a scheming, cuckolding factotum. The movie was called *Heaven Can Wait*, and it revived Grodin's reputation even further.

Paramount Pictures liked him so much in *Heaven Can Wait* that it gave him a crack at writing a screenplay for *The Joy of Sex*. Grodin happily took the job and even more happily wrote a script lampooning the project, the studio, and just about everything else in show business.

The Joy of Sex, a best-selling seventies how-to book, had been optioned by Paramount Pictures because the studio believed the title alone would draw people into theaters. But the problem was, sever-

al extremely humorous people had taken a crack at the script with no luck whatsoever.

So when Grodin came aboard the project fresh from his *Heaven Can Wait* acclaim, he decided to write a movie about a movie studio that owns a sex manual called *Love in Sex* and can't figure out what to do with it.

For some reason, this was not what Paramount Pictures was looking for.

So Grodin took the script to the home of producer Frank Yablans, later head of MGM/UA, and read the whole thing to him one weekday evening, out loud.

"I thought he fell asleep," Grodin remembers.

But he hadn't, and instead put the film into production as *Movers and Shakers*, starring Grodin and Walter Matthau, with appearances by Steve Martin, Gilda Radner, and Tyne Daly, among others. After some controversy, the movie was released and was a bomb.

IT SEEMS ONLY NATURAL THAT someone so offbeat and iconoclastic as Charles Grodin would eventually get fixed up with other offbeat iconoclasts. Throughout his movie career, he has been matched with such varied iconoclasts as Albert Brooks, Warren Beatty, Elaine May—and now, in *Midnight Run*, with Robert

De Niro and director Martin Brest.

Sometimes the matchups don't work out perfectly. Once, several years ago, Grodin's agent fixed him up with Robert Altman, who is perhaps the most offbeat and iconoclastic guy in the Pacific time zone. The agent thought that since Altman and Grodin were both improvisational, they might work very well together.

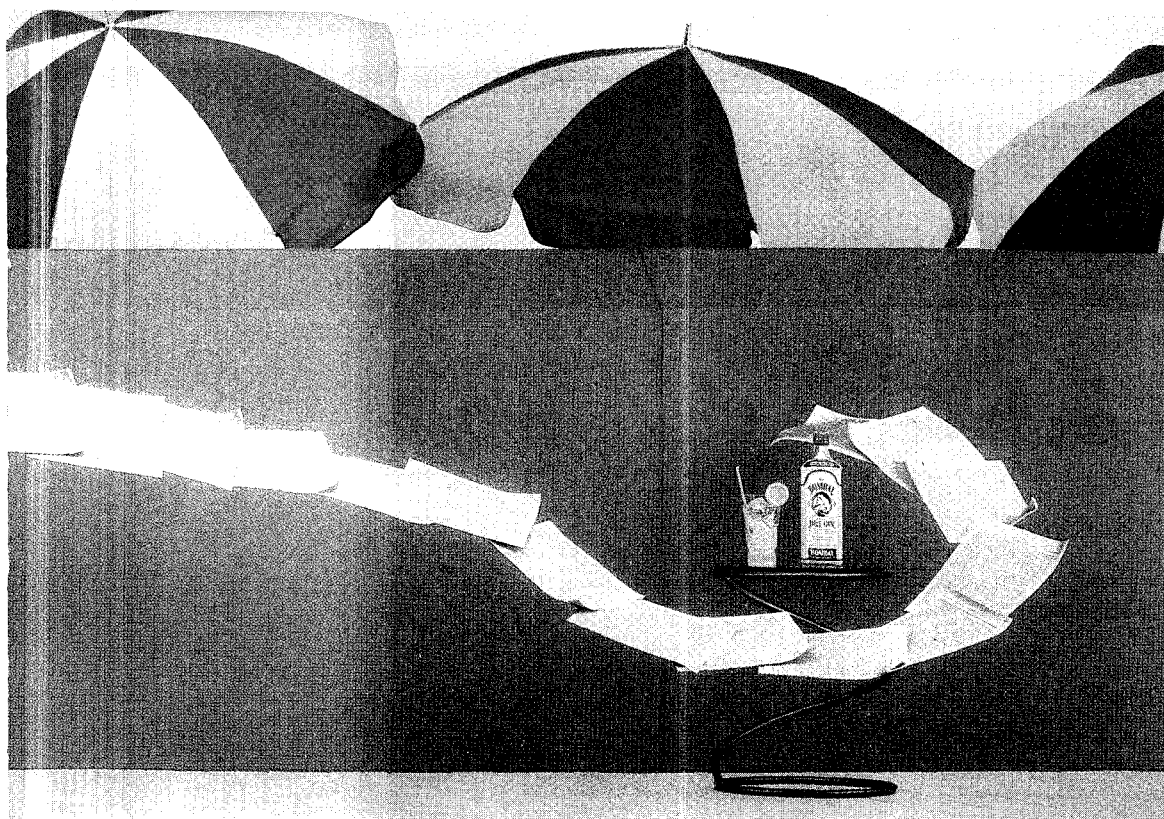
They got together at Altman's headquarters in California and talked for several minutes before Altman put a halt to the proceedings.

"I know I'm supposed to like you," Altman said to Grodin, "but I don't."

Grodin didn't get along too well with Roman Polanski, the director of *Rosemary's Baby*, either. And it was a testament to Grodin's determination to be difficult that he clashed with the director of his very first major movie.

"In one scene," Grodin remembers, "Mia Farrow comes in. I'm her gynecologist. She tells me she's being chased by the witches, there's stuff of that nature happening to her. I listen to her story and look at her, and I take this pause and say something like 'You may be right.'"

"Polanski didn't want me to take the pause. After we finished shooting that day, I went up to him and I said, 'You know, I was thinking about what you said, and after thinking about it a lot... I



IMPORTED TASTE OF BOMBAY GIN.

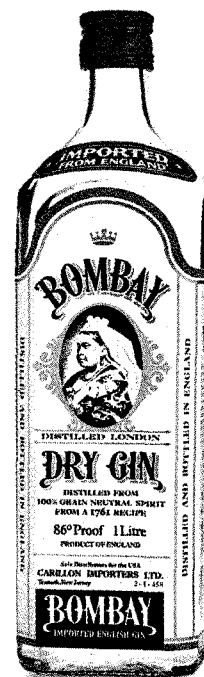
ALMONDS FROM INDOCHINA

LEMON PEEL FROM SPAIN

ORRIS (IRIS ROOT) FROM ITALY

LICORICE FROM INDOCHINA

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think you're right.' And I took about a triple-time pause before I said that last phrase. He said, 'See! I told you!' I said, 'Did you just believe me?' He said, 'Yeah.' I said, 'Well, I don't think you're right at all. I just wanted to make my point. Did you see how long that pause was?'

"He looked at me. He couldn't figure out whether he really admired me for figuring out how to make that point to him or if he hated my guts.

"So he threw his arm around me, took me to dailies, decided that he really liked me. And then, after he'd had a chance to sleep on it, he decided he hated my guts.

"In later years, people have gone up to him and said, 'You know, you actually discovered Charles Grodin.'

"And he would mutter, 'Yes, yes, yes—I know that,' shaking his head."

THERE IS REALLY ONLY ONE person in the movie business Charles Grodin truly does not like, someone who is neither offbeat nor an iconoclast. He is a producer.

"Elliot Kastner," he says, referring to the producer of *11 Harrowhouse*. "That's K-A-S-T-N-E-R. I would say in all the years in show business that I would be happy not to see him not only in this lifetime but in future lifetimes.

"Do you have to clear stuff through lawyers? I don't know if that's libelous stuff. You'll check it out. This is after 30 years in show business who I'd say 'I really don't like this guy.'"

By contrast, Grodin loved working with De Niro—an actor he knew only by reputation until they met at the Sherry Netherland Hotel last year for a reading of the script.

Their friendship developed much like that of the characters they played; by the end of shooting, they had become very close friends.

But Grodin—who is not the kind of fellow to gain 30 pounds to play a part—is not quite convinced that De Niro can become any role he plays. In particular, Grodin's confidence sagged when De Niro handled his own stunt-driving for the high-speed chase scenes in *Midnight Run*.

"Who the hell knows what kind of a driver Robert De Niro is?" Grodin asks. "All you know is he's a guy who'll gain a lot of weight or lose a lot of weight. He's Mr. Realism. So he's going to drive that thing full out. I don't know what his skills are. So a lot of what you see [in the movie] is actually happening."

Now, when they travel together by car, Grodin takes the wheel.

"I ain't going anywhere with him driving," Grodin says.

THESE DAYS, CHARLES GRODIN is working on some projects that are designed to make certain, no matter how successful *Midnight Run* might be, that he will under no circumstances ever become a full-time movie star. He has written his first book. It is called *That's Some Business, That Show Business*, and he intends it as a survival guide for those who are struggling to make it in the world of plays and movies. He has written eight drafts, and he has just begun to show it to publishers.

"I thought I should wait until the movie was out and people were thinking about me again," Grodin says.

Also sitting on the manuscript pile at home is a play Grodin has written and hopes to have produced Off Broadway someday soon. It is called *Price of Fame*.

"You can read it," Grodin says, handing me a blue leather-bound manuscript. "But please don't say what it's about."

He pauses. "Or maybe you could just say *that* in your story."

"Say what?" I ask.

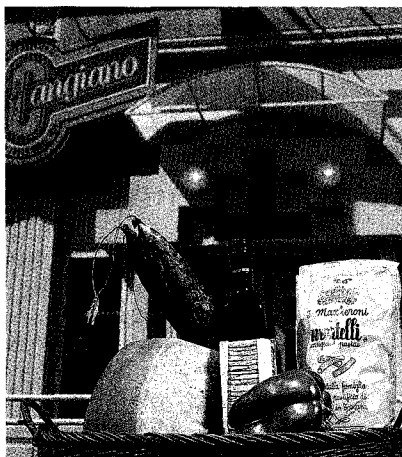
"Say that I asked you not to say what it's about. You could say, 'Grodin gave me the script but asked me not to say what it's about.'"

Then Grodin drove me back to the train station. Or am I not supposed to mention that?

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities.

By Corky Pollan



Italian Treat Scene

That handsome building is Fratelli Cangiano, a new specialty-food shop. The brothers Cangiano aren't strangers to the food biz: Cangiano's opened in Brooklyn back in 1919, and Cangiano's on Staten Island has been selling in-house meats (like cotechine and soppressata), cheese, and fresh produce since 1974. The Manhattan branch has all you'd need for delicious indulgences. Fresh herbs, fruits, and lettuces. Prime meats. Seafood. Volpe prosciutto and the in-house meats, too. Pastries baked downstairs, pastas, cold-vegetable salads, and Cangiano sauces—the yellow-pepper purée (\$8.99 for six ounces) is dynamite on a slab of Bel Paese. Plus Manon chocolates, breads, aged balsamic vinegars, and everything else Italian and divine.

—Barbara Costikyan

FRATELLI CANGIANO/100 West Houston Street/477-5377



Write in August

Your capricious campers, peripatetic lovers, or pals who are sedentary summer renters will probably never pen a Jane Austen-style epistle, but they'll be more inclined to keep you posted if you send along a stash of personalized stationery. And now that the clever folk in Macy's Take Note shop have installed a laser printer, you can have stationery inscribed while you wait. Choose from eight borders, nine typefaces, and as many as six type sizes, and in less than twenty minutes you'll get note cards (or single sheets) and envelopes with name and address, printed invitations or announcements, even tiny place cards (from \$4 for a box of twenty printed place cards to \$8 for ten invitations).

MACY'S/The Cellar

Brit to Be Tried

Demob owes its name and inspiration to demobilization and the suits that World War II British soldiers were issued after they were discharged. Chris Brick's original shop in London's Soho was filled with zoot suits—but his new SoHo emporium (co-owned by singer Judy Knox), on Mercer Street, is as random in its selection as a forties Army canteen. Indian shirts made from silk saris share the cavernous space with gingham circle skirts and Italian-legionnaire straw hats. A fascination with the old West accounts for the array of cowboy-inspired oversize overalls. One of Brick's finds resulted in a cache of Winky holograms from the sixties. And just because it strikes the owners' fancy, the shop is stocked with dozens of old gym bags and leather suitcases, vintage wedgies and sandals in picnic-cloth checks, thirties coolers and Thermoses, sixties sunglasses, even vintage TVs (from \$5 for a hologram to \$85 for a sari shirt to \$600 for a sixties TV).

DEMOB/112 Mercer Street/941-0965



The Insatiable Critic/Gael Greene

TRIO CON BRIO

“...At the new Maxwell's Plum, the gaslights still twinkle, and the latest hopeful at the range is impressive, full of rich shocks...”

THERE HAS BEEN A COLORFUL PARADE OF chefs tap-dancing into **Maxwell's Plum** with major hoopla only to exit with a whimper. Well, Maxwell's is no cinch. The first of our town's grand cafés, Maxwell's was for years impresario Warner LeRoy's golden egg. Hamburgers to fuel the mating scene at the bar financed indulgence in the grill, and sweet sixteen was sweeter under a flourish of balloons. Where else could you sup in such an exuberance of fairyland clutter?

One day, grand cafés broke out like a rash all over town, and Maxwell's languished as neophilic hordes sniffed off after the next craze. Torn between work-horse chefs who could feed 600 mouths a day and the sometimes fragile new American stars trained to grill a kiwi but unable to feed more than 200, the kitchen sputtered. Gossip has it that a much-heralded import walked in, announcing she would speak English only, provoking a small exodus among the house's Spanish-speaking workers.

Enter the newest hopeful at the range: Geoffrey Zakarian, a loudly ballyhooed graduate of the Culinary Institute, with credentials from Le Cirque, '21,' and assorted famed kitchens of France. The gaslights still twinkle. New storybook stained glass dazzles. The zoo that once dangled everywhere is now tamed and anchored to the walls. Deep-red cherries ring the new white tablecloths. And hooray—the 75-cent charge for the house's addictive, cakelike bread is no more. Alas, the bread isn't nearly as good; at times, the pumpernickel rolls are actually stale.

Early as it is, Zakarian is impressive, full of rich shocks: creamy ravioli carbonara scented with smoky bacon, potato skins oozing butter (with sour cream, grated Swiss, and bacon bits for the overkill), crispy onion strings, heavenly wood-roasted chicken with petals of fried celery root, meltingly rare sea scallops caramelized along the edge, and a potentate's dream of a sundae. What glorious gluttony.

The chef can be quirky. Or was he off the night some tasteless soul tossed goat cheese into his venison chili? It will take a tighter rein to make sure his wonderful pizzas don't get sent back to the kitchen because someone forgot to cut them. And I'm not sure if the fatigued salmon-and-scallop terrine is a mistake or if it simply sat too long in some hidden corner. It may also take a while before the

served with roasted cloves of garlic, barely wilted spinach, and tomatoes slow-roasted to intensify their savor. Thin fillets of bass grilled with skin on, arranged in the spokes of a star over stir-fried vegetables, make a handsome still life. Toothpick thins of deep-fried leek fall like pick-up sticks on top. Morels and glazed onions are scattered with peppers and eggplant across pungent greens in seared-lamb salad. Soft-shell crabs seem overwhelmed by the macadamia-nut mélange they're buried in today. If Zakarian has a weakness, it's not knowing when to stop, especially when it comes to salt.

It wouldn't be a LeRoy venture if desserts weren't extravagant. Tonight's special banana-chocolate confection fits the rule. Napoleon layered with strawberry-studded cheesecake in berry coulis is celestial and sweet. The apple pie (with apple ice cream) is mushy but nicely tart in a spectacular crust.

With the bill, reality intrudes. Though two might share a pizza and dessert for a pittance, with entrées up to \$27, it's easy to spend \$100

for two, all included.

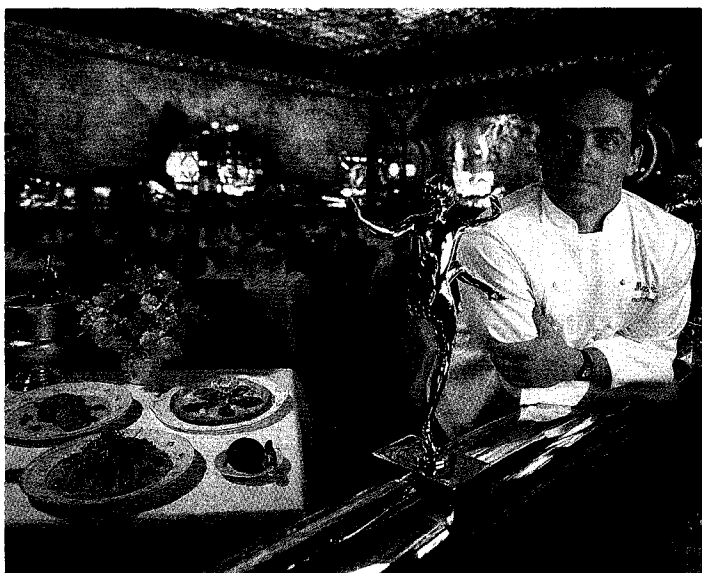
Zakarian's style could win back New Yorkers to this wondrous rococo palace. How sad it would be to abandon Maxwell's Plum in its latest incarnation to the tourists and the courting bridge people who never fell out of love with its innocence.

Maxwell's Plum, 1181 First Avenue, at 64th Street (628-2100). Dinner, Monday through Thursday 5:30 to 11 p.m.; Fridays, Saturdays, and Sundays till midnight. Brunch, Saturdays noon to 5 p.m.; Sundays 11 a.m. to 5 p.m. A.E., C.B., D.C., M.C., V.

I'M NOT IN THE MOOD FOR **Jonathan Waxman**. But “this is the new Jonathan's,” the Rocky Mountain Sybarite insists. “Cheaper prices. Jonathan is back.”

“Forget it,” I say. “I tried the new Jonathan's Sunday. They didn't even know how to warm the bread. It's hopeless.”

The R.M. Sybarite wavers. He's as



LEROY'S LATEST: Hot new hero Geoffrey Zakarian, of Maxwell's Plum.

serving crew is whipped into shape. Our waiter one evening seems slightly spacey, as if a spark plug has come loose.

This late-night supper is a series of disappointments. Too much dressing with too little pizzazz on a mixed green salad. That artless chili. Double-chocolate mud cake that is curiously anemic. But a thick, peppered salmon steak on a nest of braised cabbage is so sublime, I am encouraged to return.

We are six people now, tasting everything, loving a giant bowl of corn chowder with oysters afloat, and good black-bean soup with an island of sour cream. Asked to do a pizza without cheese, the kitchen delivers a crisp, tasty disk with tomato, garlic, and basil. After too many wimpy versions of gravlax, this lusty, thick, fresh-tasting salmon is a revelation with its toasted slices of buttery brioche.

Tonight's tuna steak is a stunner—seared at the edge, just warm at the core,

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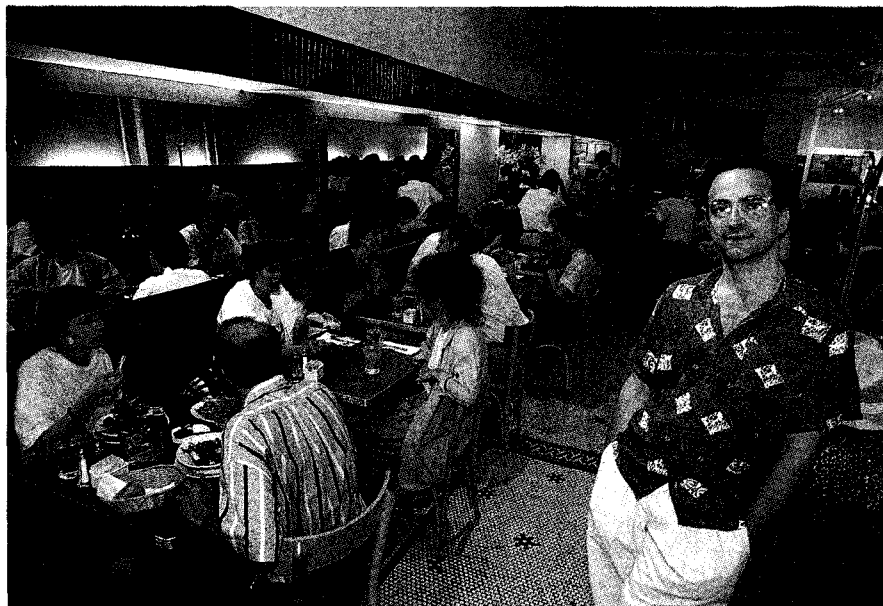
fussy about his stomach as I. "We owe him one more chance," he finally decides. "For how wonderful he *can* be."

So off we go. Saturday night. The new Jonathan's looks exactly like the late, lamented Jams: the same bare floors and rattan bistro chairs, the same slightly uncertain minimalism, the same confident crowd that gives this Zip Code such unbearable cachet. Pinch-nosed blondes in throwaway black with pearls, their leather-cheeked bedfellows, some bi-coastal meteorites, a healthy sprinkling of mel-

string fries. We couldn't be happier.

And when the check comes, there's not a murmur. Prices have been cut from obscene to just mildly outrageous—that is, about the going greed rate around town. With entrées all under \$20, two might tuck away three courses for \$90, wine, tax, and tip included.

Is it possible the same kitchen could have been so listless just six days earlier, that desultory Sunday I'd written off Waxman's forever? Except, of course, it was not the same kitchen—it was Jona-



FOOD BROOD: Jerry Joseph in the spunky former cafeteria that bears his name.

lowing hippies. And it's noisy as ever.

Melvyn Master's English-choirboy face is gone. Indeed, there is no strong charisma in the dining room. But Waxman is juggling whisks in the outback. Impossible to keep the Rocky Mountain Sybarite out of the kitchen, especially if it's open. He catches the chef cranking up cassis sorbet. "Too bad that's not a margarita," the R.M.S. mourns.

Minutes later, two frosty purple shakes arrive—cassis sorbet and tequila, a drop-dead margarita. "Call it a Tornado," I suggest, sipping slowly so as not to let critical faculties blur... after all, wasn't I the one who said restaurateurs who give margaritas away can serve swill and make us love it? But Jonathan needs no hocus-pocus tonight.

His every move hits the mark. Four plump, quivering sea scallops, gently crusted in a glaze of Sauternes and olive oil, wreathed with crisp fried parsley. A crowd of cornmeal-crumbed squid to dip in spicy chipotle mayonnaise. Tuna, perhaps a shade overdone for my taste, and a forest of thick, green, flavor-rich asparagus in savory vinaigrette. Perfectly cooked mahimahi banked by a hedge of fennel with a staccato of chopped tomato and slivers of basil. On the side, a la carte, a mountain of irresistible shoe-

than's without Jonathan. Perhaps another visit will tell the tale.

Now, with a dose of lemon, the Tornado (cassis season only) is even better—luscious tonic on a hot summer eve. The same shiitake-tossed angel-hair pasta that emerged a soggy swamp that Sunday is perfect tonight. Two crispy burrito packages of duck with black beans are wonderful. And the goat-cheese salad is a reminder of what California taught New York—how to mix greens, the sweet, the pungent, and the tangy.

As for the grilled salmon, the tuna, the mahimahi—I can just see Jane Brody grinning. All that perfectly cooked seafood, the olive-oil burnishing, and the bounty of superlative vegetables—fiddlehead ferns, asparagus, crunchy fennel, and a logjam of baby carrots. A brace of ginger-scented quail stand on their heads in a thatch of fries. And slices of meaty duck breast ring a mash of potatoes and leeks.

Without our asking, the ultimate seduction arrives—a sampler of desserts on two separate platters: tiny rhubarb tartlets and cherry turnovers, cookies and almond brittle, ice cream, wedges of devil's-food ice-cream cake, and a "Heathbar tart" with crumbles of praline on top.

A chastened Waxman is home again—grilling and frying in top form—but he's

still in demand on the Great Chefs Aerial Circuit. Perhaps in time he'll find a crew that can fake his presence. Till then, I'll check out the kitchen before I settle in for the evening at Jonathan Waxman's.

Jonathan Waxman, 154 East 79th Street (772-6800). Open daily 6 to 11 p.m. A.E., D.C., M.C., V.

ONCE, IT WAS A CAFETERIA, AND JERRY Joseph was a picture-framer. Now, a few mirrors in lime-painted wood, fresh red leatherette in the booths, votive candles, and a burst of lilies at the bar have turned a truck drivers' hangout on Prince Street into **Jerry's**, a spunky contender for mod-ish affections.

Are those the adorable mooncalves of the night lumbering into the newest green pasture? Or are these good-looking clusters—beautiful men and boyish women, hunks in cutoffs and shirtless overalls, nymphs in lamentations of black—merely the avant-garde of the neighborhood, thrilled to find good food at bargain prices (soups and salads \$3 to \$4.95, entrées \$8.50 to \$15.95)?

I'm exceedingly grumpy tonight because no one warned that the liquor license has yet to arrive, and I'm too lazy to run out for wine. But the arugula-endive-and-goat-cheese salad and a quick fix of fettuccine (with four gently cooked shrimp and a saltiness of Parmesan and sun-dried tomatoes) chase the blues. A hefty ration of juicy roast chicken with diced cloves of garlic, and luscious chili-rubbed pork loin with spicy mayonnaise and avocado to fold into a big flour tortilla fuel a growing contentment—especially when the chicken costs just \$8.95, the pork \$1 less.

True, I prefer salad tossed, not arranged. The white meat of the chicken is a shade too cooked. And the tortilla would be easier to handle served on the side (the accompanying greens could be dressed, too). But at this ratio of pleasure to price, quibbles seem to fade.

Returning one evening, we are especially pleased with the fresh taste of a simple tomato-and-eggplant soup, good tortellini—green and white—with a peppery-hot vodka-tomato sauce, carefully cooked Hawaiian silver snapper in coriander pesto, and sliced steak, fat-streaked and full of flavor, with decent French fries. Avoid pork loin with brandied plums—unless you have a fetish for tough nubbins of meat drowning in sticky-sweet sauce.

Our waitress doesn't seem unduly disturbed when we point out that no one at our table got the customary side dish of vegetables and crunchy roast potatoes, but the titanic cuts of splendid German-chocolate cake and rich, almondy pear tart may be her apology.

Jerry's, 101 Prince Street (966-9464). Open Monday through Friday 9 a.m. to 9:30 p.m., Saturdays noon to 9:30 p.m., and Sundays noon to 5 p.m. A.E.

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Movies/David Denby

LOOSE LITTLE ISLAND

"...A scruffy contrast of manners, *A Fish Called Wanda* is uneven—uproarious in a few scenes, crude and inept in others..."

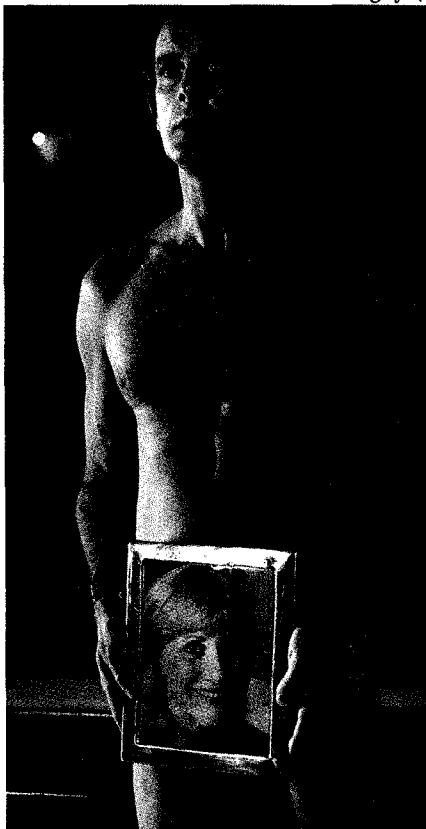
THE GREAT RUBBER-FACED BRITISH clown Michael Palin does something in *A Fish Called Wanda* that no American actor could get away with. Palin turns a physical infirmity—stuttering—into a series of comic riffs so excruciatingly funny that stuttering no longer seems like a handicap: For the moment, at least, it seems an explosion of fantasy, an actor's poetry. At the climax of this wild, profane gangster comedy, Palin, aided by John Cleese, mimes the flight through the air of words he cannot speak, and the sustained moment is so close to tragic that I nearly laughed and wept at the same time. A comic performance this inventive transcends cruelty.

A Fish Called Wanda is completely uneven—uproarious in a few scenes, crude and inept in others. The movie, a noisily assertive British-American hybrid, was concocted by Cleese out of his mixed love and loathing for both cultures. An extremely peculiar gang of thieves, consisting of two Englishmen (Tom George-son and Palin) and two Americans (Kevin Kline and Jamie Lee Curtis), heist some jewels in London and then double-cross one another, fighting for control of the gems. Curtis, a lying temptress, seduces three men at once but finally falls for Cleese, a repressed barrister she tries to con into helping the gang. At its core, *Wanda* is a transatlantic romantic comedy and a scruffy contrast of manners.

This fitful, ugly-looking production (the color is unusually poor) seems to make itself up as it goes along, and that's its greatest charm. The director, 78-year-old Charles Crichton, made a British comedy classic, *The Lavender Hill Mob*, in 1951 (he's been working on industrial-training videos in recent years); in comparison to that beauty, *Wanda* is clumsy slapstick. But it is funny. Crichton, working with Cleese's burlesque screenplay, frees the actors to amuse themselves.

Jamie Lee Curtis doesn't have the technique of a comedienne; nor, apart from the famous chest, is she beautiful enough to play a devastating femme fatale convincingly. But Curtis, likably straightforward, enjoys herself so much that you go along with her sense of fun, and she has a great crazy moment—getting hot when John Cleese speaks Russian to her. Kevin Kline also has a capering good time; he

travesties an all-American schmuck of the Gordon Liddy variety, an ignorant ruffian who imagines himself some sort of superman-intellectual. Kline wears a vain little touch of beard under his chin, quotes Nietzsche, has goofy orgasms, and is utterly contemptuous of British males, all of whom he thinks are gay (a



THE SKITTISH EMPIRE: John Cleese.

common American assumption, frequently proved false by American women abroad).

The British players are more skilled and funnier. An actress new to me named Maria Aitken is hilarious as Cleese's self-absorbed, put-upon wife, Wendy. Tense with annoyance, Aitken is a great Wendy, the ultimate Wendy—her nose is so sharp that, angrily jerking her head up and down, she could use it to slice carrots. And Cleese, henpecked and longing for release, gives a straighter, more romantic and sexual performance than he did in a similar role in the TV series *Fawlty Towers*. He looks at Jamie

Lee with extraordinary longing and tenderness. If this film is a hit, Cleese may have a career as a leading man.

THE BRITISH FILMMAKERS WHO ADAPTED Evelyn Waugh's great novel *A Handful of Dust* (1934) don't seem to have grasped the elementary fact that Waugh was a satirist. *A Handful of Dust* is smooth and lavish and elegiac, a buckram-bound and gilt-edged movie whose tone is largely wrong—grave and sad where Waugh is outraged, bitter, and despairing. Commercially, the director Charles Sturridge, who adapted Waugh's *Brideshead Revisited* for television, may be on to something. This richly handsome movie has a Philistine appeal; it pleases the eye. But the audience charmed by the settings and by the pretty people in evening clothes also may be stunned by certain bizarre happenings and remarks—and a black-comedy ending—that clash oddly with the somberly luxurious tone. Despite the many attempts to muffle it, Waugh's vicious humor breaks through and wrecks the complacent surface—a sort of unwanted last laugh.

Waugh's hero, Tony Last, may be a gentleman with exquisite concern for other people's feelings, but he's also a bit of a booby. Tony idealizes his wife, Brenda, idealizes the country-gentleman rituals, now empty of meaning, that are part of his life at his family seat, the grotesque Victorian Gothic house Hetton Abbey. Everything is crumbling around him at Hetton, but he can't see it; nor does he see that Lady Brenda, bored, has fallen for a worthless young society parasite. Though Brenda's affair is emotionally meaningless, life begins to unravel for her and Tony. Sturridge, who wrote the adaptation with Tim Sullivan and Derek Granger, has retained most of Waugh's plot and dialogue, but he treats the material as romantic tragedy, and he directs blandly, in the clipped, stolidly cautious style of underplaying and stage-set realism familiar from quality British-TV imports.

James Wilby, as Tony, is sweet, earnest, and puzzled, just as he was in the title role of *Maurice*. The soft-voiced Wilby has sleek blond hair, ears that stick out endearingly, and a lost look in his eyes. He can be touching—women all

around me were falling in love—but he makes too great a demand on our tolerance. Waugh made Tony kindly but dim, a man so blind that he almost deserves what he gets—in any case, not a simple victim of injustice, as the movie makes him out to be (in the book, that black-comedy ending doesn't seem arbitrary). Waugh's nasty point is that you can't be a gentleman in the modern world without also being a fool. Tony's greatest illusion is himself.

Kristin Scott Thomas, as Brenda Last, has beautiful dark eyes and a smile that promises enchantment, but Brenda, as written (and adapted), is calculating, shallow, and heartless, and Thomas makes her much too gentle. In brief, Sturridge, retreating into false respect for savagely conceived characters, has left himself no way of liberating the humor of the material. Adapting Waugh, I admit, is awfully difficult. In this book, he pushes just slightly past realism, and that small margin of exaggeration exposes the self-interest concealed in routine social behavior. Bitterness seeps into the comedy and irradiates it with despair; the miracle of the book is that Waugh, going a little further than we expect him to, puts the full range of his anguish, his sense of betrayal (the book was written after his wife left him), into the jokes. But apparently

Sturridge feels no anguish. Waugh's characters, acting swinishly, justify themselves in tones of bland self-assurance, and Sturridge directs them as if he believed what they were saying about themselves. He won't explore that small push past realism, that opening to comedy and to style. He has made a dully humane movie, and Evelyn Waugh was neither dull nor humane.

Some of the minor performances work well. Rupert Graves, as Brenda's lover, John Beaver, is shockingly young—a boy in evening dress—but Graves has classically chiseled features. Spoiled and useless, Beaver gnaws away at the social foundations without trying; he's too dependent on comfort to rouse himself even to a modest sexual passion. Graves makes him lame and hapless. Nevertheless, looking at Graves's perfect smile, we can understand why Beaver, however insipid, is still suitable as a society lover for Brenda. Anjelica Huston, strapping in a leather flying rig, is also funny as the blunt, impervious American aviatrix who lands at Hetton the day of a tragedy in Tony Last's life, and Alec Guinness is dependably subtle and menacing as the madman who forces Tony to read Dickens to him deep in the jungle.

One thing that comes through clearly in the movie is the utter vacuousness of

Brenda's act. She falls in love less with a particular man than with the idea of carrying on a chic, naughty affair, and her fashionable friends collude in the banal adultery. There is no brake on her behavior (this Sturridge understands well), no available ideal of conduct in the casually corrupt society apart from Tony's sense of honor, and Tony's honor is something no one but Tony himself believes in. Sturridge lets the friends, male as well as female, sit around idly, watching the collapse of Tony and Brenda's life without offering a helping hand. The general politeness is annihilating.

Tony, in despair, heads off to Brazil with a charlatan explorer, and Sturridge gives us a steaming jungle and some properly opaque Indians, but he doesn't re-create Waugh's incomparably sinister dissolution of certitude and order in the wilds, the slow melting of sanity in the face of fever and the terrifying blankness of the bush. We don't quite understand, as we do when reading the book, that for Waugh the savages in the jungle and the savages in London are joined in the same remorselessness. And because Sturridge lacks wit and the pictorial imagination of "fear in a handful of dust," the famous ending just seems like a mistake. Confounded, the audience sits silently in the theater, trying to take it in. ■

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STYLE-CONSCIOUS

“...The ‘avant-garde’ works the French troupe has been hell-bent on acquiring do little to expand, or employ, the dancers’ skills...”



A CHORUS LINE: The Paris Opéra Ballet's corps in Harald Lander's widely performed *Études*, a three-ring circus of a work.

PAYING ITS THIRD VISIT TO LINCOLN CENTER in as many years, the **Paris Opéra Ballet** brought with it a sizable contingent of students and faculty from its school. Directed for the past sixteen years by Claude Bessy, this is the oldest and one of the greatest classical-dance academies in the world. The youngsters enlivened the parent company's *Nutcracker* and gave two charming performances of their own—on the order of the School of American Ballet's annual showcases. They were at their most formidable and touching, however, at the Juilliard Theatre in a daylong demonstration of their training syllabus.

The eleven- and twelve-year-olds, with a mere two years of instruction behind them, are already exquisite little dancing machines, with proud carriage, clearly and delicately articulated limbs, and a firm sense of the particular virtues the French School cultivates. These priorities—illuminated as the demonstration progressed from the level of advanced beginner to preprofessional—include elegance of deportment, softness and lightness of action without sacrifice of clarity, meticulous attention to shape, grandness of scale, and, within a chosen range, subtle variety of dynamics. (Many of these concerns manifest themselves in other aspects of French culture: painting, cuisine, the language itself.) Taken together, they add up to a distinctive style.

Sad to say, the fate of this carefully groomed talent when it is finally fed into

the adult company is not uniformly happy. One would expect the merits of the French School to add luster to the nineteenth-century classics, but Nureyev's idiosyncratic reinterpretations of the ballets defeat this. In *Swan Lake*, the aimless dances he has designed for the corps make the ensemble look demoralized, while the physical perversity of the interpolated solos renders even the most gifted performer awkward; playing Siegfried on opening night, the evidently accomplished Laurent Hilaire lost the shape of nearly every step he had to launch into the air.

The next night, however, his peer Manuel Legris managed to make musical and muscular sense out of the contortions, giving a classical form and poise to material that is obstinately anti-classical. The youngest of the company's male principals, Legris is the purest illustration of the French School at its refined best. His dancing has grace, buoyancy, harmony of line, and the kind of authority that never needs to raise its voice.

The so-called avant-garde works that the Paris Opéra Ballet has been hell-bent on acquiring under Nureyev's direction do little to expand, or even employ, the skills the dancers have devoted most of their lives to cultivating. Maguy Marin's *Leçons de Ténèbres*, set to music Couperin composed for the dark hours of Holy Week, requires almost nothing in the way of classical technique; the occasional huge sculpted leap that is flung out looks

misplaced. The piece is essentially a sequence of macabre *tableaux vivants* in which, one after another, acquiescent women in coarse white shifts and death's-head makeup are victimized by an anonymous gang of implacable males. (The sung text, from *Lamentations*, encourages us to see the female figures as incarnations of the fallen city of Jerusalem, the men as its oppressors; feminists will no doubt take a simpler view.) For all its reverent dwelling on desolation, the production is sumptuous and slightly vulgar, with enormous flaming tapers and an angled ceiling of distorting mirrors that converts stretches of bare, mortified flesh and lengths of shroud cloth into magnificent baroque swirls.

William Forsythe's *in the middle, somewhat elevated* (accompanied by Tom Willems's excruciatingly amplified disaster static) utilizes the dancers' suppleness and control for their shock value. Extensions are taken to lethal extremes; men walk away from their promises of support, leaving the women to tough out the balances on their own. This is yet another of Forsythe's chic-Apocalypse numbers in which everybody is as svelte, alienated, well coiffed, and mean as can be. If there is a structure to this piece—or a point, even—it eluded me. Led on by the ominous lighting, I entertained the notion that Forsythe thinks he's creating a Kafkaesque universe. More likely, the only cockroach lurking in his aesthetic is the archy type, who can't manage the shift key.

Ironically, the ensemble's scrupulous schooling was best reflected in that old war-horse of a ballet, Harald Lander's *Etudes*, where classroom work is expanded into a three-ring circus. The barre sequences provided a veritable Babette's feast of cultivated legs and feet, and even when the choreography whipped itself up to peaks of cheap sensationalism, the dancers' fastidious breeding lent the doings a veneer of civilization.

Another bow to tradition came with the first staging away from home of the Paris Opéra Ballet's *défilé*, which concluded a gala program honoring Nureyev, who recently turned 50. The *défilé*, a formal procession according to rank—pupil through *étoile*—of the institution's artists, was augmented by a flock of dance-world éminences grises; among them, Lincoln Kirstein and Margot Fonteyn excited the most fervent applause. Earlier in the evening Nureyev had danced in Béjart's *Song of the Wayfarer*. For me, his performance served as a memento mori, a reminder of the body's tragic, inevitable disintegration, sinew and bone giving up long before the spirit is ready, even perhaps at the moment of the spirit's most glorious flowering.

SINCE Dance Theatre of Harlem HAS spent two arduous decades proving that

people of color are worthy heirs to the classical-dance tradition, it's always awkward to praise the company for its success with "ethnic" dances. One such piece, though, was the high point of the troupe's brief stay at the City Center.

Fokine choreographed *Polovetsian Dances From "Prince Igor,"* to music from the Borodin opera, for Diaghilev's first ballet season, in 1909. With its sinuous veiled maidens and fierce warriors, it was just the thing to titillate a Parisian audience hungry for a mythical Russia full of exotic color and barbaric passions. The ballet is bound to seem hokey today, but as DTH has discovered, to its honor, with other works of bygone eras that now appear naïve, the only way to tackle the material is full-out, with complete imaginative conviction.

Frederic Franklin's version of the piece has a lush opera diva introduce the proceedings, which gives the ensuing Technicolor fantasy a useful theatrical distance. Carl Michel's backdrop depicts a desert landscape with domed tents, as if seen in a mirage. His costumes—featuring flame-streaked pantaloons for the men and sweeping, sunset-tinted skirts for the women—make astute use of the allure of half-concealed flesh.

The action itself is simply a parade of different impulses—the urgently percus-

sive set against the languorous, with ever-mounting fervor. Young trousered girls step in brisk rhythms, wriggling their shoulders; their willowy elder sisters undulate, shading all but their come-hither eyes with gauzy draperies (this to the melody that inspired the popular hit "Stranger in Paradise"); warriors leap with savage yet graceful power, muscles bulging, teeth bared. The DTH dancers, led by Hugues Magen and Lorraine Graves, lend themselves fully to this adolescent dream with a sweetness that does them enormous credit.

Further additions to the repertory this season were two works based on American folk legends: Arthur Mitchell's new *John Henry* and Eugene Loring's familiar *Billy the Kid*, which predates Mitchell's effort by half a century. The Loring, which is by far the more substantial of the two pieces, still sits stiffly on the company, though Donald Williams gives the anti-hero an unusual dimension of pathos. The Mitchell, danced to popular ballads, is bright but obvious in its design; it might be terrific in a Broadway show. The performances are already completely realized, with Eddie J. Shellman poignantly resolute as the hammer-swinging railroad man and Yvonne Hall, as his sweetheart, the image of inextinguishable joy.

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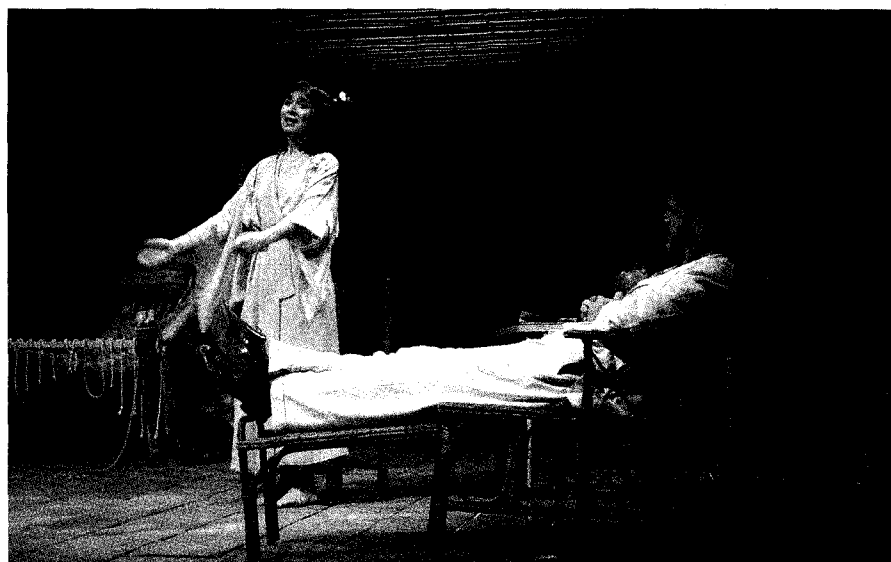
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SUBLIMATIONS

"...The direction gooses everyone in *Iguana* into busyness, hysteria. For *Miracolo*, Clarke ransacks her every exposure to the arts..."



SMALLER THAN LIFE: Maria Tucci and Nicolas Surovy in revival of *Night of the Iguana*.

THOUGH THERE WERE SIGNS OF IT EARLIER, it was in *Night of the Iguana* (1960) that Tennessee Williams first made it manifest that his store was exhausted, that from then on he would be ever more reduced to self-plagiarism, self-parody, portentous symbolism, and the occasional dying spurt of poetry. Actually, there were good moments in *Iguana*, and the original production boasted some fine acting. Even the 1976 Circle in the Square revival provided at least one lovely performance, Dorothy McGuire's Hannah. This time, only Zack Brown's set design deserves unqualified praise.

Theodore Mann's direction is hell-bent on pulling out all the stops, and gooses everybody into maximum busyness, hysteria, noise. The few quiet moments, on the other hand, sink into sluggishness. Nicolas Surovy, though not incompetent, is a smaller-than-life Shannon, with a raspy voice unsuited to poetry. Jane Alexander, as Maxine, works hard at being a raunchy earth mother, but that quality especially needs to emerge spontaneously and easefully, steamy with sensuality rather than sweaty with effort. Pamela Payton-Wright's schoolmarm is a ludicrously souped-up travesty, and William LeMassena's delicate, superannuated poet is a pettish oaf: risible, not touching. Marita Geraghty is pretty but unconvincing as the sex-hungry teenager, and the

four German tourists, always a rough go, are now a vaudeville act.

The one performance that begins promisingly is Maria Tucci's Hannah, the seemingly frail spinster with a will of iron. At first we get some genuine flavor, but soon Miss Tucci is up to her well-known vocal and mimetic mannerisms, suggesting a smirking socialite condescending to a particularly deadly charity event. Moreover, to convey the full sense of sexual waste, Hannah should have ethereal beauty rather than evoke a bloody-minded caricature of Anaïs Nin. But worst about this *Iguana* are the uncredited sound effects. Thus the efforts of the tethered lizard below the veranda to break its bonds sound like someone wanly scraping excess paint off a roof high above the audience.

IN A SEVEN-PAGE ACCOUNT IN THE JUNE 21 *Village Voice*, Ross Wetzsteon recorded the process by which Martha Clarke evolved her latest theater piece, *Miracolo d'Amore*. Though Wetzsteon considers Clarke a genius, and *Miracolo* "her most exquisite and most disturbing piece... the daydreams of a unicorn and the id of a gargoyle," and quotes Joe Papp on Clarke as "the major artist currently working in the American theater," the reportage is interesting mostly for unintentionally exposing Miss Clarke's spuri-

ousness: The four naked women and (briefly) one naked man in *Miracolo* are not the only ones who have no clothes.

Even more clearly than previous works, *Miracolo*—like the *Voice* article—reveals Miss Clarke's techniques to be essentially scavenging, doodling, and a kind of masturbation. First, by way of sources, Clarke ransacks every exposure to the arts she can recall and regurgitate. The visual stimuli are the younger Tiepolo's depictions of humpbacked mountebanks (with a little Longhi, Watteau, and Goya thrown in), Grandville's etchings of women as flowers, Delvaux's guileless female nudes walking among fully dressed men, and probably the various medieval representations of Death and the Maiden. From literature, there are the Italian folktales as retold by Italo Calvino, some poems by Petrarch set to appealing, faintly nineteenth-centuryish pseudo-Renaissance music by Richard Peaslee (or perhaps by P. D. Q. Monteverdi), Coleridge's "Kubla Khan," and Darwin's *The Expression of the Emotions in Man and Animals*. Most patent choreographically is the influence of the Jooss Ballet, with bits of Pilobolus tossed in. Everything goes pell-mell into the pot and to pot.

Next, the doodling. Clarke (we learn from Wetzsteon) encourages her performers to improvise blatantly. "I'll say things like 'Transform yourself from a virgin into a flying pig.... Or if I don't have any ideas, I'll just say, 'Somebody do something.''" Or she may tell one of her men, "Flog someone, Rob." Of course, real art has on occasion been generated by doodles, but in those cases the doodle does not show through the finished work. It all depends on what you are flogging, a daydreaming unicorn or a dead horse. What dialogue there is in *Miracolo* is improvisatory pidgin Italian; what surrounds it may well be the corresponding visual gibberish.

Miss Clarke concluded a *Times* interview with the statement that the ultimate achievement for her would be a good relationship, for which she would gladly give up her art. The *Voice* piece begins: "If I was happy," Martha Clarke says despondently, "I wouldn't bother with any of this theater stuff." And we learn that she is worried about being 44 and caught in a hopeless, ten-year "off-again, off-

again" affair. Work, she makes clear, is a substitute for sexual fulfillment. Isn't that what masturbation is?

What we see onstage at the Public is a schematic rendering—in sanguine, as it were—of a Venetian piazza, with windows, doorways, a strangely tilting wall: the work, like the costumes, of Robert Israel. Through it move male dancers and musicians dressed as Pulcinellas, women singers dressed as Grandvillian flowers, and women dancers variously dressed or, more often, undressed. There is also a skeleton, manipulated by the women, who necks or copulates with them, and, though even more naked than they, is rather more shapely. Mostly, there is much meaningless cavorting, lecherous ogling, and sadistic sex, including gang rape and a visual pun in which a man bangs a woman against the wall in both senses of the verb. All this to the accompaniment of slightly mod madrigals, fractured Italian, and spooky bird and animal sounds.

There is one quite pretty sequence in which the flowerlike maidens seem to be swimming through waves of dry-ice-be-gotten spume while the Pulcinellas, like drunken waders, teeter in their midst. Alas, it is even more meaningless than the less pretty stuff. *Miracolo*, however, is gorgeously lighted by Paul Gallo. If there is any point at all, it is that men are swine, women victims, and Miss Clarke's nights devoid of love and sex. It lasts only 55 minutes, yet like Clarke's other, equally short, works, it gives a better sense of an eternity spent in hell than can be had from Bosch and Sartre combined.

Meanness is all. Even a tale from Calvino, "The Child That Fed the Crucifix," which is indeed a miracle of love—the image of Jesus on the Cross accepting macaroni and wine from an innocent child who takes the crucifix for a man in pain—is turned by Clarke into something absurd, grotesque, and nasty. A child Pulcinella feeds a crucified fellow one or two vermiform strands of pasta, where-upon the man leaps off the wall and proceeds to run around in vicious circles imitating a crazed, feral chicken to the accompaniment of foul fowl noises. If this is truly the work of the major artist in the American theater, our theater is dead and moldering outside the grave.

I LASTED ONE INTERMINABLE ACT OF *The Death of García Lorca* (also at the Public, and part of the Marty Segal Festival), by the Spanish-born but now Venezuelan José Antonio Rial, who, like Federico García Lorca, was arrested by the Falangists, though neither similarly executed nor similarly gifted. "I love simplicity in all things," Lorca remarked in a 1935 interview for *La Voz*, and, whatever may be said about some of his poetry, his plays kept getting simpler, more pared down,

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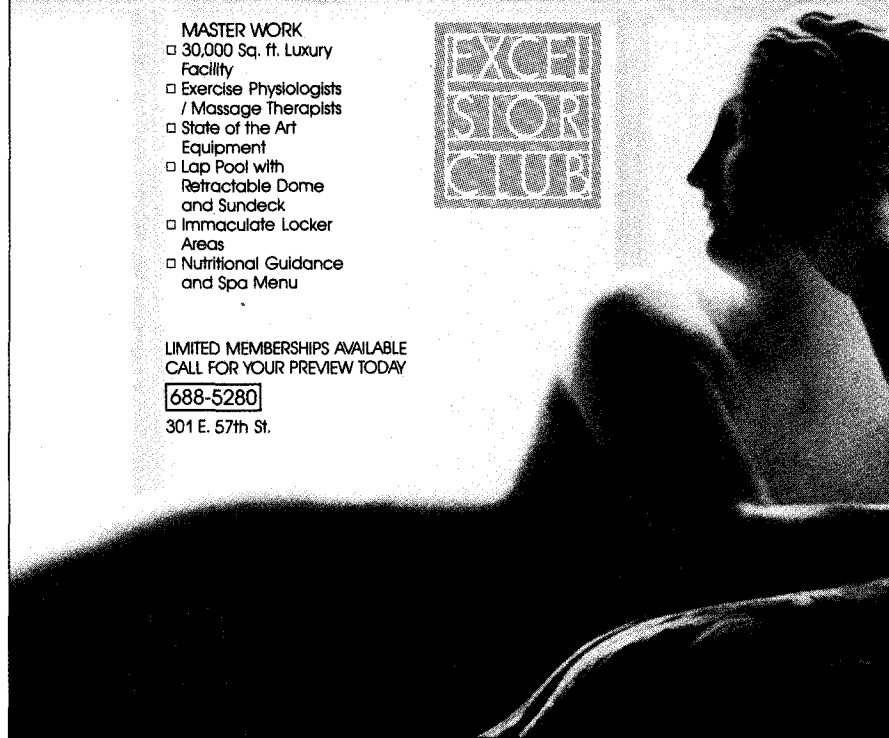
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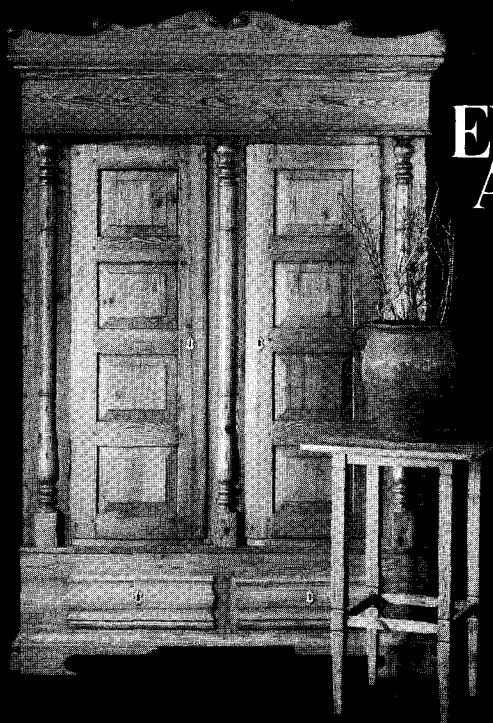
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essential. Rial's play, however, though having nothing new to say, manages to be complicated, pseudo-poetic, attitudinizing. It incorporates some lines from Lorca, e.g., the passage from his great "Ode to Walt Whitman" that contains the uncannily prophetic verses about AIDS. But Rial's own verbiage, as translated by Julio Marzán, runs to such things as "I float here atop this palace of nightmare because I am built into it."

This Lorca, who symbolically encounters, embraces, and apostrophizes his youthful and childish selves, who convenes the leading artists of his time to harangue them without letting them get a word in edgewise, who discovers the truth about Spain "like somebody who stumbles on a snake the size of the Pyrenees" and mouths such banalities as "This mysterious ordeal has to be the devil's idea of a joke . . . or is this God's great final joke before the awakening?" is a prattling poetaster and pip-squeak, especially as played by Bernard White, a comely but inexperienced and inept—also overyoung—actor, whose casting in this big role seems downright curious.

Unsatisfactory, too, is the staging by Carlos Giménez, reputedly a major Venezuelan director. He goes in for little girls represented by clay figurines, for children portrayed by manikins, and for a trumpet player and saxophonist lurking in the background who, according to the program, represent New York. The large cast includes both actors without accents and others, mostly Latin American imports, whose accents are impenetrable. Generally ill-favored, they tend to play several roles, but when as boorish a ham as Mario Arrambide plays four parts, including the sensitive Manuel de Falla, things have come to an unpretty pass. The set and costumes are, at best, nondescript, and the play ranges from the simplistic to the inscrutable.

THE USSR'S CONTRIBUTION TO THE FESTIVAL turned out to be *Stars in the Morning Sky*, by Alexander Galin, though the Leningrad Maly Theater had intended to present one of its longer, more expensive productions. *Stars* concerns the misadventures of four Moscow hookers who are confined to a disused shack on the outskirts, all prostitutes having been removed so as not to besmirch the 1980 Olympics. Prosaically directed by Lev Dodin and designed with minimal imaginativeness, the play had some feeble jokes and obvious ironies, as well as some tepid nudity possibly daring by Soviet standards. There was one very winning performance, by Tatyana Shestakova, the co-director. I hope there is better theater than this to be found in Russia, but I can see how its mild iconoclasm might seem heady stuff to audiences aching for unorthodox fare. ■

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the present scarcity of decent Wagner singers.

When **Wanda Landowska** recorded Bach’s *Goldberg Variations* in 1933, the score was known only to specialists and at that mostly by reputation. Both the music and the unfamiliar sound of a harpsichord playing it apparently created a sensation at the time, and Landowska became the first “period-instrument” superstar. Of course, her highly spiced approach to Bach and the clangor of that gigantic Pleyel harpsichord, built to her

own specifications, must be heard in the musicological context of the time, and some will now find it all a bit much. What continues to sound vivid, gripping, and totally convincing on this reissue (CDH 7610082, with the *Italian Concerto* and *Chromatic Fantasy and Fugue*) is the ferocious intensity of Landowska’s musical vision and her desperate need to communicate. Come to think of it, that passionate spirit, more important than mere technical virtuosity or the ability to make lovely sounds, is the common denominator on all of these discs, and the main reason we still want to hear them today.

Once in a great while, a musician will come along who has everything—a fabulous natural gift, superb technique, and a riveting

presence—and his recorded performances will never seem dated or in need of apology. **Feodor Chaliapin** was just such a paragon, although while he was alive the dramatic power of his stage impersonations tended to make audiences overlook the sheer beauty and controlled finesse of his singing. His extensive legacy of recordings has since corrected that imbalance: Chaliapin was nothing less than a mastersinger, on his first discs from 1902 and right on through to the final ones he made, in 1936. Angel’s reissue (CDH 7610092) covers most of that period, concentrating on Russian opera with the inevitable emphasis on the bass’s specialty, Boris Godunov. The impact of his vocal histrionics as the tortured tsar is tremendous, but only because Chaliapin had that rare gift of making speech and song indissolubly the same thing. Every singer today with



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just reappeared under that proud banner (CDH 7610462), the initial release in EMI/Angel’s extensive and valuable new series of historic performances on compact discs. I can call attention to just a few of them here, but the sound of the young Caruso is definitely among the prizes.

Angel presents the arias in exactly the same order that Caruso tossed them off with such ease and exuberance on that afternoon long ago—astonishing even Fred Gaisberg, the Gramophone Company producer who rashly defied orders from the home office when he decided to go ahead and record his discovery (Caruso’s fee of £100 was pretty steep for a comparatively unknown singer). The tenor later refined his art considerably, and the phonograph documented that, too. But to hear the ringing sound of this glorious fresh voice reveling in every note, musical mistakes and all, is a heady expe-

Considered a great recording of the century from the moment it appeared, in 1935, Act I of *Die Walküre*, Bruno Walter conducting, was bound to make an early appearance in Angel’s CD catalogue of historic goodies (CDH 7610202). For the first time in the history of the phonograph, recording techniques had advanced sufficiently to reproduce the Wagnerian orchestra in a way that at least resembled high fidelity, and fortunately that happy moment coincided with the appearance of a formidable group of Wagnerian interpreters: Lotte Lehmann, Lauritz Melchior, and Emanuel List, with Walter leading the Vienna Philharmonic. Such an ecstatic response to this love-drenched segment of the *Ring* cycle bowled over listeners when they first heard it 50 years ago, and the performance is likely to have the same effect today—perhaps even a greater one, given

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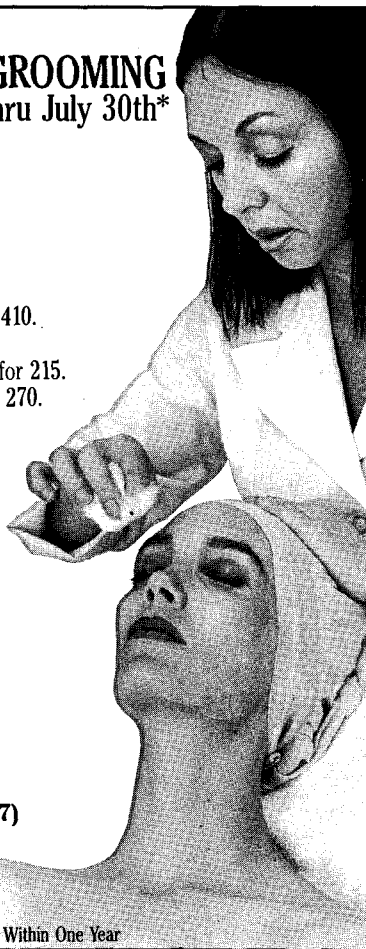
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operatic ambitions should listen and learn from this great artist.

The long-playing disc was only a few years old back in the fifties, when EMI/Angel first dipped into its archives to inaugurate a line of carefully refurbished, well-documented recordings from the past. Since then, many releases have gradually acquired a historic patina of their own and are now legitimate candidates for inclusion. A 1947 performance of Beethoven's Ninth Symphony conducted by **Herbert von Karajan** surely qualifies—it was his first recording of the work and his only one with the Vienna Philharmonic (CDH 7610762). Four later Karajan versions have subsequently appeared, and no doubt they chronicle interesting developments in the conductor's attitude toward the score. But this early interpretation has a fierce, almost frenzied dedicatory intensity missing from the others—a young man's view, certainly, but one reflecting also the re-kindled cultural spirit that made postwar Vienna such an exciting musical city.

Yes, I have some gripes. Fans of **Elisabeth Schwarzkopf** will want her vintage 1953–1954 Strauss program—the *Four Last Songs*, the final scene from *Capriccio*, and *Arabella* selections (CDH 7610012). They may think they are getting a fine deal: two LPs crammed onto one compact disc. Not quite. A CD cannot stretch that far, and large chunks from the *Arabella* highlights had to be left out. I especially miss Josef Metternich in his big Act I monologue—no other baritone who has recorded Mandryka's difficult music has sounded so good. Worse, texts are omitted, here and on all the vocal records.

In fact, the overall great-recordings-of-the-century format has deteriorated appallingly. When you bought the original **Lotte Lehmann** LP, issued in the late fifties, you also got a 28-page booklet containing the soprano's biography, recollections of a critic who had seen her many times, an article by Lehmann herself about her records, texts and translations, numerous photographs, and complete discographic details—all of it interesting, useful information that worthily celebrated an important singer. By comparison, the new Lehmann CD (CDH 7610422) is strictly bargain-basement, containing only a slip of paper with a skimpy note by a current member of the British critical establishment.

Since so many wonderful interpretations are being made available once again, I'll stop grouching. Besides, even if the discs look shoddy, they still hold classic performances that sound fresher and more immediate than they ever did on LP. For that we can thank EMI's resident wizard, Keith Hardwick, who extracts more sonic data from old record grooves than anyone else in the business. May the label keep him busy for years to come. ■

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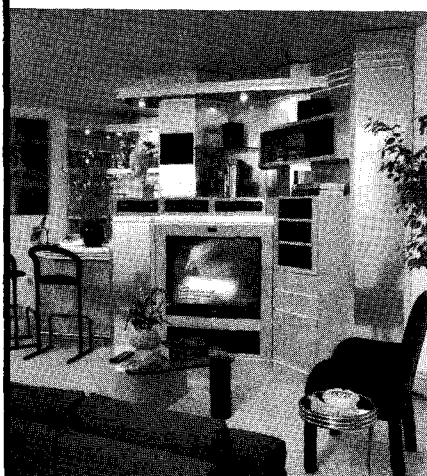
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and sundresses, were \$22-\$54, now \$13-\$32. Also, a limited supply of raincoats and designer evening dresses is 40-50 percent off; discontinued styles in broken sizes, were \$60-\$250, now \$15-\$90. A.E., M.C., V., checks accepted; all sales final. *Piaffe*, 841 Madison Ave., at 70th St. (744-9911); Mon., Fri., and Sat. 10 a.m.-6 p.m., Tues.-Thurs. till 7 p.m., and Sun. noon-5 p.m.; through 7/31.

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THIS RETAILER OF WOMEN'S AND MEN'S hosiery is offering odds and ends in broken sizes and assorted colors at "pushcart" prices. Perry Ellis and Danskin tights and leotards, were \$12-\$15, now \$1 a pair; Hanes pantyhose, mostly in sizes D, E, and F, were \$3-\$7, now \$1.50-\$3.50; pantyhose, designer knee-highs, and children's socks, were \$2-\$5, now 50 cents a pair; tights, were \$12-\$15, now \$2 a pair; leg warmers, were \$3-\$20, now \$1 a pair; men's assorted socks, were \$3-\$7, now 50 cents a pair. Cash only; all sales final. *R. C. Sultan, Ltd.*, 55 Orchard St. (925-9650); Sun.-Fri. 9:30 a.m.-5 p.m.; through 7/31.

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MOVIES THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM**—Watts St. west of Sixth Ave. (431-1590). #1—Through 7/19: *The Love Suicides at Sonezaki*. #2—Through 7/21: "Michael Powell." 7/13-14: *Peeping Tom*; *The Small Back Room*. 7/15-16: *Black Narcissus*; *A Matter of Life and Death* (Stairway to Heaven). 7/17: *The Red Shoes*. 7/18: *49th Parallel*; *The Spy in Black*. 7/19: *The Thief of Baghdad*; *The Elusive Pimpernel*.
2. **THALIA SOHO**—Vandam St. west of Sixth Ave. (675-0498). 7/13: *Zelly and Me*; *The Fallen Idol*. 7/14: *The Last Picture Show*; Directed by John Ford. 7/15-16: *Full Metal Jacket*; *Paths of Glory*. 7/17: "Made in Italy": *The Witches*. 7/18: *Paris, Texas*; *The Searchers*. 7/19: *Vice Versa*; *Arthur*.
3. **ESSEX**—Grand St. at Essex St. (982-4455). *Phantasm II*.
4. **BLEECKER STREET CINEMAS**—Bleecker St. at La Guardia Pl. (674-2560). #1—*A Taxing Woman*. #2—*Tampopo*.
5. **WAVELY**—Sixth Ave. at W. 3rd St. (929-8037). #1—"Crocodile" Dundee II. #2—*Big Business*.
6. **8TH STREET PLAYHOUSE**—8th St. east of Sixth ave. (674-6515). *Hairspray*.
7. **MOVELAND 8TH STREET**—8th St. east of University Pl. (477-6600). #1—*Red Heat*. #2—*Short Circuit 2*. #3—*License to Drive*.
8. **THEATRE 80**—St. Marks Pl. west of First Ave. (254-7400). 7/13: *A Place in the Sun*; *The Heiress*. 7/14: *Meet Me in St. Louis*; *The Band Wagon*. 7/15-16: *You Can't Take it With You* (1938); *The Awful Truth*. 7/17: *One Night of Love*; *New Moon*. 7/18: *Hiroshima Mon Amour*; *Muriel*. 7/19: *Her Man*; *The Woman I Stole*.
9. **CINEMA VILLAGE**—12th St. east of Fifth Ave. (924-3363). 7/13-14: *School Daze*; *She's Got to Have It*. 7/15-16: *The Berlin Affair*; *The Night Porter*. 7/17: *Diabolique*; *Wages of Fear*. Through 9/6, every Mon.

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10. **ART GREENWICH TWIN**—Greenwich Ave. at 12th St. (929-3350). #1—*Big*. #2—*Arthur 2 On the Rocks*.
11. **QUAD CINEMA**—13th St. west of Fifth Ave. (255-8800). #1—*The Kitchen Toto*. #2—*Aria*; *Light Years*. #3—*The Manchurian Candidate*. #4—*Candy Mountain*.

14th-41st Streets

20. **23RD STREET WEST TRIPLEX**—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Phantasm II*. #2—Through 7/12: *Big*. Opening 7/13: *The Dead Pool*. #3—*Bull Durham*.
21. **GRAMERCY**—23rd St. at Lexington Ave. (475-1660). *Who Framed Roger Rabbit*.
22. **BAY CINEMA**—Second Ave. at 31st St. (679-0160). *Big Business*.
23. **AMERICAN CLASSICS DRIVE-IN**—28th St. at 11th Ave. (564-4590). Wed.-Sat. only. Through 7/26: *His Girl Friday* (1940).
24. **LOEWS 34TH STREET SHOWPLACE**—34th St. at Second Ave. (532-5544). #1—*Willow*. #2—*Coming to America*. #3—*The Presidio*.
25. **34TH STREET EAST**—34th St. at Second Ave. (683-0255). *Arthur 2 On the Rocks*.
26. **MURRAY HILL**—34th St. at 3rd Ave. (689-6548). *Bull Durham*.

42nd-60th Streets

30. **WARNER**—Seventh Ave. bet. 42nd-43rd Sts. (764-6760). *License to Drive*.
31. **NATIONAL TWIN**—Broadway bet. 43rd-44th Sts. (869-0950). #1—*Big*. #2—Through 7/12: *Funny Farm*. Opening 7/13: *The Dead Pool*.
32. **LOEWS ASTOR PLAZA**—44th St. west of Broadway (869-8340). *Coming to America*.
33. **CRITERION CENTER**—Broadway bet. 44th-45th Sts. (354-0900). #1—*Bull Durham*. #2—*Red Heat*. #3—*Arthur 2 On the Rocks*. #4—*Short Circuit 2*. #5—*Short Circuit 2*. #6—*Rambo III*.
34. **EMBASSY 1**—Broadway bet. 46th-47th Sts. (757-2408). *Big Business*.



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MOVIES

35. **MOVELAND**—Broadway at 47th St. (757-8320). *Phantasm II*.
36. **EMBASSY 2**—Seventh Ave. bet. 47th–48th Sts. (730-7262). *The Presidio*. **EMBASSY 3**—Through 7/14: *The Presidio*. Opening 7/15: *Bambi*. **EMBASSY 4**—"Crocodile" *Dundee II*.
37. **CINE**—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*Colors*. #2—*The Great Outdoors*.
40. **GUILD 50TH STREET**—50th St. bet. Fifth and Sixth Aves. (757-2406). Through 7/14: *Willow*. Opening 7/15: *Bambi*.
41. **ZIEGFELD**—54th St. west of Sixth Ave. (765-7600). *Who Framed Roger Rabbit*.
42. **EASTSIDE CINEMA**—Third Ave. bet. 55th–56th Sts. (755-3020). Through 7/14: *Moonstruck*. Opening 7/15: *Bambi*.
43. **CARNEGIE HALL CINEMA**—Seventh Ave. at 56th St. (265-2520). *White Mischief*. **CARNEGIE SCREENING ROOM**—(757-2131). *The Last Emperor*.
44. **SUTTON**—57th St. east of Third Ave. (759-1411). Through 7/12: *Beethoven's Nephew*. Opening 7/13: *The Dead Pool*.
45. **FESTIVAL THEATER**—57th St. west of Fifth Ave. (307-7856). *Au Revoir Les Enfants*. (*Good-Bye, Children*.)
46. **57TH STREET PLAYHOUSE**—57th St. west of Sixth Ave. (581-7360). *Shy People*.
47. **BIOGRAPH**—57th St. east of Broadway (582-4582). 7/13: *The Ten Commandments*. 7/14–16: *A Place in the Sun*; *Carrie* (1952). 7/17–18: *Terms of Endearment*; *Ordinary People*. 7/19–20: *The Spy Who Came in From the Cold*; *Seven Days in May*.
48. **GOTHAM**—Third Ave. bet. 57th–58th Sts. (759-2262). *Big*.
49. **PLAZA**—58th St. east of Madison Ave. (355-3320). *License to Drive*.
50. **PARIS**—58th St. west of Fifth Ave. (688-2013). *A Handful of Dust*.
51. **D. W. GRIFFITH**—59th St. west of Second Ave. (759-4630). Through 7/14: *Absolution*. Opening 7/15: *The Kitchen Toto*.
52. **MANHATTAN TWIN**—59th St. bet. Second and Third Aves. (935-6420). #1—Through 7/12: "Crocodile" *Dundee II*. Beg. 7/13: *Red Heat*. #2—*Phantasm II*.
53. **BARONET**—Third Ave. at 59th St. (355-1663). Through 7/12: *Red Heat*. Opening 7/13: *Die Hard*. **CORONET**—*Who Framed Roger Rabbit*.
54. **CINEMA 3**—59th St. west of Fifth Ave. (752-5959). Through 7/12: *The Manchurian Candidate*. Beg. 7/13: "Crocodile" *Dundee II*.
55. **CINEMA I**—Third Ave. at 60th St. (753-6022). *A World Apart*. **CINEMA II**—(753-0774). *Big Business*.

61st Street and Above, East Side

60. **UA GEMINI TWIN**—Second Ave. at 64th St. (832-1670). #1—*Coming to America*. #2—*Short Circuit 2*.
61. **BEEKMAN**—Second Ave. at 66th St. (737-2622). *Arthur 2 On the Rocks*.
62. **LOEWS NEW YORK TWIN**—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*The Presidio*. #2—*Bull Durham*.
63. **68TH STREET PLAYHOUSE**—Third Ave. at 68th St. (734-0302). *The Unbearable Lightness of Being*.
64. **LOEWS TOWER EAST**—Third Ave. bet. 71st–72nd Sts. (879-1313). Through 7/14: *Willow*. Opening 7/15: *A Fish Called Wanda*.
65. **UA EAST**—First Ave. at 85th St. (249-5100). *License to Drive*.
66. **86TH STREET EAST**—86th St. east of Third Ave. (249-1144). #1—*Big*. #2—Through 7/14: *Big Business*. Opening 7/15: *Bambi*.
67. **LOEWS ORPHEUM**—86th St. at Third Ave. (289-4607). #1—*Coming to America*. #2—Through 7/12: *Red Heat*. Opening 7/13: *The Dead Pool*.

61st Street and Above, West Side

80. **LOEWS PARAMOUNT**—Broadway at 61st St. (247-5070). *Willow*.

81. **LINCOLN PLAZA CINEMAS**—Broadway bet. 62nd–63rd Sts. (757-2280). #1—Through 7/14: *Commisar*. Opening 7/15: *Boyz n the City* and *Girlfriends*. #2—*Bagdad Cafe*. #3—*A Taxing Woman*.
82. **CINEMA STUDIO**—Broadway at 66th St. (877-4040). #1—*Wings of Desire*. #2—*Babette's Feast*.
83. **REGENCY**—Broadway bet. 67th–68th Sts (724-3700). *License to Drive*.
84. **EMBASSY 72ND STREET TWIN**—Broadway at 72nd St. (724-6745). #1—*Big*. #2—*Big Business*.
85. **LOEWS 84TH STREET SIX**—Broadway at 84th St. (877-3600). #1—*Bull Durham*. #2—*Arthur 2 On the Rocks*. #3—*Short Circuit 2*. #4—*Coming to America*. #5—*Coming to America*. #6—*Red Heat*.
87. **METRO CINEMA**—Broadway bet. 99th–100th Sts. (222-1200). #1—Through 7/14: *The Presidio*. Opening 7/15: *Bambi*. #2—"Crocodile" *Dundee II*.
88. **COLUMBIA CINEMA**—Broadway bet. 103rd–104th Sts. (316-6660). *Who Framed Roger Rabbit*.
89. **OLYMPIA CINEMAS**—Broadway bet. 106th–107th Sts. (865-8128). #1—*Phantasm II*. #2—Through 7/12: *The Great Outdoors*. Opening 7/13: *The Dead Pool*.
90. **HARLEM'S MOVIE CENTER 5**—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*Coming to America*. #2—*Short Circuit 2*. #3—*Phantasm II*. #4—*Red Heat*.
91. **NOVA**—Broadway nr. 147th St. (862-5728). #1—*Short Circuit 2*. #2—*Phantasm II*.
92. **COLISEUM TWIN**—Broadway at 181st St. (927-7200). #1—*Coming to America*. #2—Through 7/14: *Phantasm II*. Opening 7/15: *Bambi*.

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). *Naturemax Theater*: \$3.50; senior citizens \$2.75; children \$1.75; *Grand Canyon—The Hidden Secrets*, dir. Keith Merrill; Daily, Mon.–Sun. at 10:30 a.m., 12:30, 1:30, 3:30, and 4:30. *The Dream is Alive*, dir. Graeme Ferguson, narrated by Walter Cronkite, with footage of astronauts Frances Scobee, Judith Resnik, and Erwin McNeil; Daily 11:30 a.m. and 2:30 p.m. Double features: \$5.50; senior citizens \$4.50; children \$3; *Grand Canyon—The Hidden Secrets* and *The Dream is Alive*; Weds., Fris. and Sats. at 6 and 7:30.

ASIA SOCIETY—Park Ave. at 70th St. (517-2742). Members, \$13; nonmembers, \$15. Through 7/28: "An Indian Summer," award-winning films from India. 7/13 at 7 and 7/19 at 3: *The Seedling* (1974), dir. Shyam Benegal, with Shabana Azmi. 7/19 at 7 and 7/14 at 3: *The Rat-Trap* (1981), dir. Adoor Gopalakrishnan, with Karamana.

BROOKLYN PUBLIC LIBRARY—Grand Army Plaza (718-780-7789). Free. In conjunction with Black and Hispanic Images, 7/13 at 6:30: *One Hand Don't Clap*, dir. Kavery Dutta, a look at calypso music and the people who make it; the filmmaker will be present for the screening.

CATHEDRAL OF ST. JOHN THE DIVINE—Amsterdam Ave. at 112th St. (316-7563). \$5. Through 8/25: "No Talking: Summer Silent Film Festival." 7/14 at 8: *Broken Blossoms* (1919), dir. D. W. Griffith, with Lillian Gish and Richard Barthelmess. Live piano accompaniment by Lee Erwin.

DOWNTOWN COMMUNITY TELEVISION CENTER—87 Lafayette St. (966-4510). \$1. Tuesday Screening Series. 7/19 at 7: "Central American Screening," *El Crucero*, produced by Julia Lesage; *Si Podemos*, produced by Sarah Ferguson; *Finding (Free Individuals Disappeared in Guatemala)*, produced by Jeff Dreiblatt, Peter Grand, and Brian Karl.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": \$3.50; students and senior citizens \$2.50. Through 8/31: "Marcel Pagnol Summer Festival." 7/13 at 12:30, 3:15, 6, and 8:45: *Marius* (1931), the first in Pagnol's "Marseilles Trilogy," dir. Alexander Korda, with Pierre Fresnay and Raimu.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. (860-1777). Free with museum admission. Through 7/16: "Private Enemy—Public Eye: The Work of Bruce Charlesworth," incorporates the artist's work as photographer, actor, and video and filmmaker.

MOVIES

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Free with museum admission: \$4, general; \$2, students and seniors. Through 7/26: "Funny, Female, and Jewish." Screenings from the National Jewish Archive of Broadcasting; comedians will be present to discuss and briefly perform their work. 7/19 at 7:30: *Jewish Women...And Men*, with guests Carol Leifer and Susan Kolinsky, moderated by Rabbi Lynne Landsberg. Through 9/1: "Time and Memory: Video Art and Identity," video installations include *About Cages* (1987), dir. Juan Downey; *Dachau 1974* (1975), dir. Beryl Korot; and *The Erl King* (1984), dir. Grahame Weinbrein; single channel video works include *Harold's Bar Mitzvah* (1977), dir. Bart Friedman; *Excavations* (1979), dir. Shalom Gorewitz; *Say I'm a Jew* (1985), dir. Pier Marton; and *Allan 'n' Allen's Complaint* (1982), dir. Nam June Paik and Shigeko Kubota; and *Women in the Camps* (1976), dir. Barbara Rosenthal. "Artists' Talks," gallery talks by artists on their video installations. 7/19 at 6:15: Beryl Korot on *Dachau 1974*.

THE KNITTING FACTORY—47 E. Houston St. (219-3055). \$3. Mondays at 8: "Films before Jazz." Independent film shorts.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (570-3717). \$14, subscription; \$5, single admission. Through 7/28: "Summer Film Festival at the Metropolitan Museum of Art: Bette, Billy, and Baseball." "Vintage Davis": 7/19 at 8: *Jezebel* (1938), dir. William Wyler, with Davis, Henry Fonda, and George Brent. "Films of Billy Wilder": 7/13 at 8: *The Big Carnival (Ace in the Hole)*, (1951), with Kirk Douglas and Jan Sterling. **Uris Center Auditorium:** "Summer Family Films." 7/13 at 1: *The Magic Tree; Time of Angels; The Story of Christmas*; at 2: films based on the Paul Klee exhibit: *Paul Klee* (1967), dir. Georgia van der Rohe; *Homage to the Square* (1969), dir. Hans Namuth; *Die Brücke: The Birth of Modern Art in Germany*, dir. Walter Koch. 7/14 at 1: *Navajo Rain Chant; Paul Kane Goes West; Craci*; at 2: (See 7/13 at 2). 7/15 at 1: *Pysanka: Ukrainian Easter Egg; Tchou Tchou*; at 2: (See 7/13 at 2). 7/16 at noon: *A Day on the Grand Canal with the Emperor of China* (1988), dir. Philip Haas. 7/19: films determined by the David Hockney exhibition: at 1: *In the Street; Daybreak Express; Manhattan Diner*; at 2: *A Day on the Grand Canal with the Emperor of China; David Hockney's Diaries*, (1970), dir. Michael Blackwood.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Free with museum admission. Wed.-Sat. noon-5, Tue. noon-8. Through 8/27: "Saturday Screenings for Children," Sats. at noon and 1:45, includes *Dennis the Menace; The Hobbit*, and *Cinderella*. 7/16: *Fraggle Rock: The Lost Treasure of the Fraggles; Danny's Egg; It's a Mystery; Charlie Brown*. Through 9/15: "The Many Worlds of Carol Burnett," screenings and seminars on the work of Burnett. Through 9/10: "Rock Music on Television." 7/13-16: "The Monkees": *The Monkees on Tour; The Jetsons*; *A Date With Jet Screamer; "Gidget"; Gidget's Career*. 7/19-23: "Inside Pop: The Rock Revolution" and "My Way." Through 7/20: "Woody Allen: The Television Work": a 90-minute screening on Allen's multi-faceted television work; most work dates from before his film successes.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** Through 9/9: "Saved! A Decade of Preservation: A Tribute to the UCLA Film and Television Archive." 7/14 at 2:30: *She Wore a Yellow Ribbon* (1949), dir. John Ford, with John Wayne, Victor McLaglen, and Joanne Dru; at 6: *Rio Grande* (1950), dir. John Ford, with John Wayne, Harry Carey, Jr., and Maureen O'Hara. 7/15 at 2:30: *The Bat Whispers* (1930), dir. Roland West, with Chester Morris and Una Merkel; "Hearst Metrotone Newsreel," (1930); *Greater Talkie Season Announcement* (1931), a Max Fleischer talkie with Betty Boop; at 6: *One Hour With You* (1932), dir. Ernst Lubitsch and George Cukor, with Maurice Chevalier and Jeannette MacDonald; *Hollywood on Parade* (1932), dir. Roland Young, with Maurice Chevalier and Jeannette MacDonald. 7/16 at 2: *Pitfall* (1948), dir. Andre de Toth, with Dick Powell and Elizabeth Scott; at 5: *Ramrod* (1947), dir. Andre de Toth, with Veronica Lake and Joel McCrea. 7/17 at 2: *Little Women* (1933), dir. George Cukor, with Katharine Hepburn, Joan Bennett, and Spring Byington; at 5: *Doctor X* (1932), dir. Michael Curtiz, with Lionel Atwill and Fay Wray; *Dancing on the Moon* (1935), a Max Fleischer cartoon. 7/18 at 2:30: "Paper Prints,"

films set in New York, preserved in cooperation with the Library of Congress, introduced by Robert Gitt; at 6: *The Gay Desperado* (1936), dir. Rouben Mamoulian, with Nino Martini and Ida Lupino; *Sing a New Song* (1935), an organogue with Lew White. 7/19 at 2:30: "The Hearst Metrotone Newsreel Collection"; at 6: (See 7/17 at 5). **Sculpture Garden:** Free. Through 8/27: Fri. and Sats. at 6: SUMMERGARDEN presents a series of free concerts devoted to American composer John Cage with artists from the Juilliard School. Each performance includes a screening of Rene Clair's film *Entr'acte*.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). \$5; senior citizens (Sun.-Thu.) \$3; under 16, \$2.50. 7/13-14 at 7:45 and 10: *Au Revoir Les Enfants* (1987, France), dir. Louis Malle, with Gaspard Manesse and Raphael Fetjo. 7/15, 7/16, and 7/18 at 8 and 10, and 7/17 at 3, 5, 7, and 9: *Hairspray* (1988, U.S.), dir. John Waters, with Divine, Debbie Harry, and Ricki Lake. 7/19 at 8 and 10: "12th Annual Sci-Fi/Horror/Fantasy Film Festival": *Siesta* (1987, U.S.), dir. Mary Lambert, with Ellen Barkin and Gabriel Byrne.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). \$4; Through 8/28: "Murder, Mystery, and Mayhem—Crime Films." 7/17 at 2: *Angels With Dirty Faces* (1938), dir. Michael Curtiz, with Humphrey Bogart, James Cagney, and Ann Sheridan.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. (516-283-2118). Free. 7/17-9/11: "The Philips Collection" (1986), a video tracing the evolution of the first museum of modern art collection in the U.S.

PUBLIC THEATER—425 Lafayette St. (598-7171). \$5; senior citizens and students \$4. Nightly, except Mons. at 8:20, with a Sat. and Sun. matinee at 3:40: *Loose Connections* (1984), dir. Richard Eyre, with Lindsay Duncan and Stephan Rea. Nightly except Mons. at 5:40: *A Day on the Grand Canal With the Emperor of China* (1988), dir. Philip Haas, with David Hockney; *A Bigger Splash* (1974), dir. Jack Hazan. Nightly except Mons. at 10:10: *Mother Joan of the Angels* (1961), dir. Jerzy Kawalerowicz.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens (718-592-2405). Free with museum admission. Through 7/23: "Through the Lens of Black Filmmakers." 7/16 at 2: *Remembering Thelma* (1981), dir. Kathe Sandler, a portrait of dancer/teacher Thelma Hill; *From Harlem to Harvard* (1982), dir. Marco Williams.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718-727-1135). \$1, members; \$2, non-members. "Saturday Night at the Movies." 7/16 at 8: *Benedict Arnold* (1973), dir. Walter Gutman.

YM & YWHA—92nd St. branch, 1395 Lexington Ave. (427-6000; Y-Charge: 996-1100). Through 7/21: "The Forbidden Film: A Survey of Controversial Films and TV Programs." 7/14 at 8:15: "The Movie Rating System": *Midnight Cowboy* (1969), dir. John Schlesinger, with Dustin Hoffman and Jon Voight; guest speaker Vito Russo, author of *The Celluloid Closet*.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Coming to America*. #2—*Who Framed Roger Rabbit*. #3—*Short Circuit 2*.

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Big Business*. #2—*Coming to America*. #3—*Arthur 2 On the Rocks*. #4—*Who Framed Roger Rabbit*.

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*The Presidio*. #2—*Coming to America*.

103. DALE—W. 231st St. at Broadway (884-5300). #1—*License to Drive*. #2—*Coming to America*.

104. DOVER—Boston Rd. at E. 174th St. (542-3511). *Phantasm II*.

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Who Framed Roger Rabbit*. #2—*Red Heat*. #3—*Big*. #4—*Arthur 2 On the Rocks*.

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Phantasm II*.

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Short Circuit 2*. #2—*Phantasm II*. #3—*Coming to America*. #4—*Who Framed Roger Rabbit*.

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MOVIES

- 109. PALACE**—Unionport Rd. at E. Tremont Ave. (829-3900). #1—Program Unavailable. #2—Program Unavailable. #3—Program Unavailable. #4—Program Unavailable.
- 110. RIVERDALE**—Riverdale Ave. at 259th St. (884-9514). #1—Program Unavailable. #2—Program Unavailable.
- 111. VALENTINE**—E. Fordham Rd. at Valentine Ave. (584-9583). #1—License to Drive. #2—Big. #3—Red Heat.
- 112. WHITESTONE**—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—Willow. #2—Big. #3—The Presidio. #4—Red Heat. #5—Coming to America. #6—Coming to America. #7—Big Business. #8—"Crocodile" Dundee II. #9—Who Framed Roger Rabbit. #10—Short Circuit 2; License to Drive. #11—Rambo III. #12—Arthur 2 On the Rocks. #13—Phantasm II.

BROOKLYN

AREA CODE 718

- 200. ALPINE**—Fifth Ave. at 69th St. (748-4200). #1—Who Framed Roger Rabbit. #2—Big. #3—Bull Durham. #4—Big Business. #5—Short Circuit 2. #6—Through 7/14: The Presidio. Beg. 7/15: Bambi. #7—License to Drive.
- 203. BROOKLYN HEIGHTS**—Henry St. at Orange St. (596-7070). #1—Arthur 2 On the Rocks. #2—Bull Durham.
- 204. CANARSIE**—Ave. L at E. 93rd St. (251-0700). #1—License to Drive. #2—Who Framed Roger Rabbit. #3—Bull Durham; Big Business.
- 206. COBBLE HILL**—Court St. at Butler St. (596-9113). #1—Big Business. #2—Who Framed Roger Rabbit.
- 207. COLISEUM**—Fourth Ave. at 52nd St. (492-7707). #1—Red Heat. #2—License to Drive. #3—Phantasm II. #4—Coming to America.
- 208. COMMODORE**—Broadway at Rodney St. (384-7259). #1—Coming to America. #2—Phantasm II.
- 209. DUFFIELD**—Duffield St. at Fulton St. (624-3591). #1—Red Heat. #2—License to Drive.
- 210. FORTWAY**—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—Coming to America. #2—Arthur 2 On the Rocks. #3—Phantasm II. #4—Through 7/12: Willow. Beg. 7/13: The Dead Pool. #5—Red Heat.
- 211. KENMORE**—Church Ave. nr. Flatbush Ave. (284-5700). #1—Coming to America. #2—Phantasm II. #3—Who Framed Roger Rabbit. #4—Coming to America.
- 213. KINGS PLAZA**—Flatbush Ave. at Ave. U (253-1111). #1—Willow. #2—Arthur 2 On the Rocks. #3—Big. #4—Red Heat.
- 214. KINGSWAY**—Kings Hwy. at Coney Island Ave. (645-8588). #1—Big Business. #2—License to Drive. #3—Who Framed Roger Rabbit. #4—Phantasm II. #5—Through 7/12: Bull Durham. Beg. 7/13: The Dead Pool.
- 215. LOEWS GEORGETOWNE**—Ralph Ave. at Ave. K (763-3000). #1—"Crocodile" Dundee II. #2—Coming to America.
- 216. LOEWS METROPOLITAN**—Fulton St. at Jay St. (875-4024). #1—Coming to America. #2—Coming to America. #3—Program Unavailable. #4—Rambo III.
- 217. LOEWS ORIENTAL**—86th St. at 18th Ave. (236-5001). #1—Bull Durham. #2—Who Framed Roger Rabbit. #3—Coming to America.
- 218. MARBORO**—Bay Pkwy. at 69th St. (232-4000). #1—Arthur 2 On the Rocks. #2—Big. #3—Red Heat. #4—Short Circuit 2.
- 219. THE MOVIES AT SHEEPSHEAD BAY**—Knapp St. off Belt Pkwy. (615-1700). #1—Red Heat. #2—Big. #3—Who Framed Roger Rabbit. #4—Coming to America. #5—Arthur 2 On the Rocks. #6—Big Business. #7—License to Drive. #8—Who Framed Roger Rabbit. #9—Short Circuit 2.
- 220. OCEANA**—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—Through 7/12: Big Business. Beg. 7/13: The Dead Pool. #2—Coming to America. #3—Who Framed Roger Rabbit. #4—Arthur 2 On the Rocks. #5—Short Circuit 2. #6—Phantasm II.
- 221. PLAZA**—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—Coming to America. #2—Bull Durham.

- 222. RIDGEWOOD**—Myrtle Ave. at Putnam Ave. (821-5993). #1—Phantasm II. #2—Short Circuit 2. #3—Coming to America. #4—Through 7/12: Red Heat. Beg. 7/13: The Dead Pool. #5—License to Drive.

QUEENS

AREA CODE 718

- 300. ASTORIA—UA ASTORIA**—(545-9470). #1—Big. #2—Red Heat. #3—Arthur 2 On the Rocks. #4—Coming to America. #5—Short Circuit 2. #6—License to Drive.
- 301. BAYSIDE—LOEWS BAY TERRACE**—(428-4040). #1—Funny Farm. #2—Willow.
- 302. BAYSIDE—THE MOVIES AT BAYSIDE**—(225-7711). #1—Big Business. #2—Short Circuit 2. #3—License to Drive. #4—Red Heat.
- 303. CORONA—PLAZA**—(639-7722). Through 7/14: Willow. Beg. 7/15: Bambi.
- 304. DOUGLSTON—MOVIEWORLD**—(423-7200). #1—Who Framed Roger Rabbit. #2—Big. #3—Bull Durham. #4—Short Circuit 2. #5—Big Business. #6—License to Drive. #7—Coming to America.
- 305. ELMHURST—LOEWS ELMWOOD**—(429-4770). #1—"Crocodile" Dundee II. #2—Coming to America. #3—Bull Durham.
- 306. FLUSHING—UA QUARTET**—(359-6777). #1—Coming to America. #2—Who Framed Roger Rabbit. #3—Phantasm II. #4—Big.
- 307. FLUSHING—UTOPIA**—(454-2323). #1—Willow. #2—Big Business.
- 308. FOREST HILLS—CINEMART**—(261-2244). #1—"Crocodile" Dundee II. #2—Funny Farm.
- 309. FOREST HILLS—CONTINENTAL**—(544-1020). #1—Who Framed Roger Rabbit. #2—Who Framed Roger Rabbit. #3—Big Business.
- 310. FOREST HILLS—FOREST HILLS**—(261-7866). #1—Big. #2—Short Circuit 2.
- 311. FOREST HILLS—LOEWS TRYLON**—(459-8944). Willow.
- 312. FOREST HILLS—MIDWAY**—(261-8572). #1—Arthur 2 On the Rocks. #2—Red Heat. #3—License to Drive. #4—Rambo III.
- 313. FRESH MEADOWS—CINEMA CITY**—(357-9100). #1—Bull Durham. #2—"Crocodile" Dundee II. #3—The Presidio. #4—Big Business. #5—License to Drive.
- 314. FRESH MEADOWS—MEADOWS**—(454-6800). #1—Red Heat. #2—Phantasm II. #3—Short Circuit 2. #4—Who Framed Roger Rabbit. #5—Coming to America. #6—Coming to America. #7—Big.
- 315. JACKSON HEIGHTS—COLONY**—(478-6777). #1—Who Framed Roger Rabbit. #2—License to Drive.
- 316. JACKSON HEIGHTS—JACKSON**—(335-0242). #1—Phantasm II. #2—Short Circuit 2. #3—Through 7/12: Red Heat. Beg. 7/13: The Dead Pool.
- 317. KEW GARDENS HILLS—MAIN STREET**—(268-3636). #1—Au Revoir Les Enfants. (Good-Bye, Children.) #2—Bull Durham.
- 318. OZONE PARK—CROSSBAY**—(848-1738). #1—Who Framed Roger Rabbit. #2—License to Drive. #3—Big.
- 319. QUEENS VILLAGE—COMMUNITY**—(464-7164). #1—Coming to America. #2—Phantasm II.
- 320. REGO PARK—DRAKE**—(457-4002). Through 7/14: The Presidio. Beg. 7/15: The Great Outdoors.
- 321. ROCKAWAY PARK—SURFSIDE**—(945-4632). #1—Program Unavailable. #2—Program Unavailable.
- 322. SUNNYSIDE—CENTER**—(784-3050). #1—"Crocodile" Dundee II. #2—Who Framed Roger Rabbit.

STATEN ISLAND

AREA CODE 718

- 400. ELTINGVILLE—AMBOY**—(356-3800). #1—Arthur 2 On the Rocks. #2—Big.
- 401. NEW DORP—HYLAN**—(351-6601). #1—Coming to America. #2—Through 7/14: Bull Durham. Beg. 7/15: Bambi.
- 402. NEW DORP—LANE**—(351-2110). Who Framed Roger Rabbit.
- 404. NEW DORP—FOX PLAZA**—(987-6800). #1—License to Drive. #2—Phantasm II.

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—Who Framed Roger Rabbit. #2—Coming to America. #3—Big. #4—Red Heat. #5—Big Business. #6—Coming to America. #7—License to Drive. #8—Short Circuit 2. #9—Who Framed Roger Rabbit. #10—Arthur 2 On the Rocks.

LONG ISLAND

AREA CODE 516

Nassau County

- 500. BALDWIN—GRAND AVENUE**—(223-2323). #1—Program Unavailable. #2—Program Unavailable.
- 501. BELLMORE—MOVIES**—(783-7200). Through 7/14: The Presidio. Beg. 7/15: The Great Outdoors.
- 502. BETHPAGE—MID-ISLAND**—(796-7500). "Crocodile" Dundee II.
- 503. EAST MEADOW—MEADOWBROOK**—(731-2423). #1—Who Framed Roger Rabbit. #2—Big. #3—License to Drive. #4—Arthur 2 On the Rocks.
- 504. FRANKLIN SQUARE—FRANKLIN**—(775-3257). #1—Who Framed Roger Rabbit. #2—Big; Phantasm II. #3—Big Business.
- 505. GARDEN CITY—ROOSEVELT FIELD**—(741-4007). #1—Short Circuit 2. #2—Coming to America. #3—Big. #4—Arthur 2 On the Rocks. #5—Who Framed Roger Rabbit. #6—Red Heat. #7—Phantasm II. #8—Bull Durham.
- 506. GREAT NECK—SQUIRE**—(466-2020). #1—Coming to America. #2—Arthur 2 On the Rocks. #3—License to Drive.
- 507. HEWLETT—HEWLETT**—(791-6768). Big Business.
- 508. HICKSVILLE—HICKSVILLE**—(931-0749). #1—The Presidio. #2—Red Heat.
- 509. HICKSVILLE—MID-PLAZA**—(433-2400). #1—Coming to America. #2—License to Drive. #3—Bull Durham. #4—Through 7/12: Phantasm II. Beg. 7/13: The Dead Pool. #5—Who Framed Roger Rabbit. #6—Program Unavailable. Beg. 7/15: Bambi.
- 510. LAWRENCE—LAWRENCE**—(371-0203). #1—Through 7/12: "Crocodile" Dundee II. Beg. 7/13: The Dead Pool. #2—Phantasm II. #3—Coming to America.
- 511. LEVITTOWN—LEVITTOWN**—(731-0516). #1—The Presidio. #2—"Crocodile" Dundee II.
- 512. LEVITTOWN—LOEWS NASSAU**—(731-5400). #1—Short Circuit 2. #2—Bull Durham. #3—Phantasm II. #4—Coming to America. #5—Willow. #6—Big Business.
- 513. LONG BEACH—PARK AVENUE**—(432-0576). Through 7/14: "Crocodile" Dundee II. Beg. 7/15: Bambi.
- 514. LYNBROOK—LYNBROOK**—(593-1033). #1—Big. #2—Bull Durham. #3—Short Circuit 2. #4—License to Drive.
- 515. MALVERNE—TWIN**—(599-6966). #1—The Presidio. #2—Program Unavailable.
- 516. MANHASSET—MANHASSET**—(627-7887). #1—Big Business. #2—Big. #3—Short Circuit 2.
- 517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL**—(795-2244). #1—Short Circuit 2. #2—Arthur 2 On the Rocks. #3—Who Framed Roger Rabbit. #4—Phantasm II. #5—License to Drive. #6—Big. #7—Who Framed Roger Rabbit. #8—Big Business. #9—Coming to America.
- 518. MASSAPEQUA—PEQUA**—(799-6464). Coming to America.
- 519. MERRICK—MERRICK TWIN**—(546-1270). #1—Big Business. #2—Big.
- 520. NEW HYDE PARK—HERRICKS**—(747-0555). #1—Arthur 2 On the Rocks. #2—Red Heat; The Presidio.
- 521. OCEANSIDE—OCEANSIDE**—(536-7565). #1—The Great Outdoors. #2—Red Heat.
- 523. PORT WASHINGTON—MOVIES**—(944-6200). #1—Red Heat. #2—Willow. #3—Who Framed Roger Rabbit. #4—License to Drive. #5—Arthur 2 On the Rocks; Phantasm II.
- 524. ROCKVILLE CENTRE—ROCKVILLE CENTRE**—(678-3121). #1—Arthur 2 On the Rocks. #2—Who Framed Roger Rabbit.
- 526. ROSLYN—ROSLYN**—(621-8488). #1—Bull Durham. #2—Babette's Feast.

- 527. SYOSSET—SYOSSET**—(921-5810). #1—Short Circuit 2. #2—Big. #3—Big Business.
- 528. SYOSSET—UA CINEMA 150**—(364-0700). Arthur 2 On the Rocks.
- 530. VALLEY STREAM—SUNRISE**—(825-5700). #1—Rambo III. #2—"Crocodile" Dundee II. #3—The Presidio. #4—Red Heat. #5—Coming to America. #6—Coming to America. #7—The Great Outdoors. #8—Big Business. #9—Bull Durham. #10—Big. #11—Poltergeist III. #12—Willow; Funny Farm. #13—Short Circuit 2.
- 531. WANTAGH—WANTAGH**—(781-6969). Rambo III.
- 532. WESTBURY—DRIVE-IN**—(334-3400). #1—Short Circuit II. #2—Coming to America. #3—License to Drive.
- 533. VALLEY STREAM—GREEN ACRES**—(561-2100). #1—Who Framed Roger Rabbit. #2—Who Framed Roger Rabbit. #3—License to Drive. #4—Arthur 2 On the Rocks. #5—Arthur 2 On the Rocks. #6—Phantasm II.
- 534. WESTBURY—WESTBURY**—(333-1911). #1—Big. #2—da.

Suffolk County

- 600. BABYLON—BABYLON**—(669-3399). #1—Short Circuit 2. #2—Who Framed Roger Rabbit. #3—Big.
- 601. BABYLON—SOUTH BAY**—(587-7676). #1—Phantasm II. #2—Big Business. #3—Through 7/14: The Great Outdoors. Beg. 7/15: Willow.
- 602. BAY SHORE—CINEMA**—(665-1722). Red Heat.
- 603. BAY SHORE—LOEWS SOUTH SHORE MALL**—(666-4000). #1—Coming to America. #2—Arthur 2 On the Rocks.
- 604. BAY SHORE—SUNRISE DRIVE-IN**—(665-1111). #1—License to Drive. #2—Short Circuit 2.
- 606. BROOKHAVEN—MULTIPLEX**—(289-8900). #1—The Great Outdoors. #2—Big. #3—Big Business. #4—Willow. #5—Coming to America. #6—Coming to America. #7—Short Circuit 2. #8—License to Drive. #9—"Crocodile" Dundee II; Phantasm II. #10—Red Heat; Arthur 2 On the Rocks. #11—Bull Durham. #12—Who Framed Roger Rabbit.
- 608. COMMACK—MULTIPLEX**—(462-6953). #1—"Crocodile" Dundee II. #2—Coming to America. #3—License to Drive. #4—Short Circuit 2. #5—Willow. #6—The Great Outdoors. #7—Who Framed Roger Rabbit. #8—Big. #9—Bull Durham. #10—Red Heat. #11—Big Business. #12—Phantasm II; Arthur 2 On the Rocks.
- 610. CORAM—THE MOVIES AT CORAM**—(736-6200). #1—Arthur 2 On the Rocks. #2—Who Framed Roger Rabbit. #3—Big. #4—Big Business. #5—Red Heat. #6—Short Circuit 2. #7—License to Drive. #8—Coming to America.
- 611. CORAM—PINE**—(698-6442). #1—Poltergeist III. #2—Willow. #3—Rambo III. #4—Funny Farm.
- 612. EAST HAMPTON—CINEMAS**—(324-0448). #1—Short Circuit 2. #2—Big. #3—Who Framed Roger Rabbit. #4—Red Heat. #5—Arthur 2 On the Rocks.
- 613. ELWOOD—ELWOOD**—(499-7800). #1—Coming to America. #2—Big Business.
- 615. GREENPORT—GREENPORT**—(477-0500). Through 7/14: "Crocodile" Dundee II. Beg. 7/15: Willow.
- 616. HUNTINGTON—SHORE**—(421-5200). #1—Big. #2—Who Framed Roger Rabbit. #3—Bull Durham. #4—Arthur 2 On the Rocks.
- 617. HUNTINGTON STATION—WHITMAN**—(423-1300). Coming to America.
- 618. ISLIP—ISLIP**—(581-5200). #1—License to Drive. #2—Who Framed Roger Rabbit. #3—Big.
- 619. LAKE GROVE—MALL SMITH HAVEN**—(724-9550). Big.
- 620. LINDENHURST—LINDENHURST**—(888-5400). Funny Farm.
- 621. MATTITUCK—MATTITUCK**—(298-4405). #1—Short Circuit 2. #2—Coming to America. #3—Big Business. #4—Big. #5—Arthur 2 On the Rocks; Phantasm II. #6—Who Framed Roger Rabbit; License to Drive.
- 623. NORTHPORT—NORTHPORT**—(261-8600). Funny Farm.

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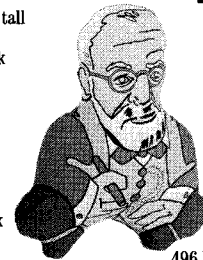


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MOVIES

- 625. PATCHOGUE—THE MOVIES AT PATCHOGUE—**(363-2100). #1—Short Circuit 2. #2—Red Heat. #3—"Crocodile" Dundee II. #4—Arthur 2 On the Rocks. Beg. 7/15: Bambi. #5—Who Framed Roger Rabbit. #6—Who Framed Roger Rabbit. #7—Big. #8—Big Business. #9—Phantasm II. #10—The Great Outdoors. #11—The Presidio. #12—Willow. #13—Coming to America.
- 626. PATCHOGUE—TRIPLEX—**(475-0601). #1—"Crocodile" Dundee II. #2—Through 7/14: Funny Farm. Beg. 7/15: Willow. #3—The Presidio.
- 627. PORT JEFFERSON—MINI EAST—**(928-6555). Through 7/14: The Great Outdoors. Beg. 7/15: Bambi. **WEST—Bull Durham.** Beg. 7/15: Bambi.
- 628. ROCKY POINT—DRIVE-IN—**(744-8900) Coming to America.
- 630. SAG HARBOR—SAG HARBOR—**(725-0010). Through 7/14: The Moderns. Beg. 7/15: da.
- 631. SAYVILLE—SAYVILLE—**(589-0232). #1—Coming to America. #2—Bull Durham. #3—Arthur 2 On the Rocks; Phantasm II.
- 633. SMITHTOWN—SMITHTOWN—**(265-1551). License to Drive.
- 634. SOUTHAMPTON—SOUTHAMPTON—**(283-1300). #1—Coming to America. #2—Through 7/14: Red Heat. Beg. 7/15: Big Business. #3—Who Framed Roger Rabbit. #4—Phantasm II. #5—License to Drive.
- 635. STONY BROOK—LOEWS—**(751-2300). #1—Short Circuit 2. #2—Who Framed Roger Rabbit. #3—Coming to America.
- 636. WEST ISLIP—TWIN—**(669-2626). #1—Through 7/14: Red Heat; Willow. Beg. 7/15: Bambi. #2—Bull Durham.
- 637. SHIRLEY—DRIVE-IN—**(281-5444) Big.
- 638. WESTHAMPTON—HAMPTON ARTS—**(288-2600). #1—Arthur 2 On the Rocks. #2—Coming to America.
- 639. WESTHAMPTON—WESTHAMPTON—**(288-1500). Big.

NEW YORK STATE

AREA CODE 914

Westchester County

- 700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—**(234-7300). #1—Coming to America. #2—Big Business.
- 702. BRONXVILLE—BRONXVILLE—**(961-4030). #1—Short Circuit 2. #2—Through 7/14: Short Circuit 2. Beg. 7/15: Bambi. #3—Red Heat.
- 703. GREENBURGH—CINEMA 100—**(946-4680). #1—Big Business. #2—Who Framed Roger Rabbit.
- 704. HARRISON—CINEMA—**(835-5952). Program Unavailable.
- 705. HARTSDALE—CINEMA—**(428-2200). #1—"Crocodile" Dundee II. #2—Coming to America. #3—Big. #4—Moonstruck.
- 706. HAWTHORNE—ALL WESTCHESTER SAW MILL—**(747-2333). #1—Big. #2—The Great Outdoors. #3—Who Framed Roger Rabbit. #4—Short Circuit 2. #5—License to Drive. #6—Coming to America. #7—Big Business. #8—Bull Durham. #9—Red Heat. #10—Arthur 2 On the Rocks.
- 707. LARCHMONT—PLAYHOUSE—**(834-3001). Big Business.
- 708. MAMARONECK—PLAYHOUSE—**(698-2200). #1—Who Framed Roger Rabbit. #2—Big. #3—Program Unavailable. Beg. 7/13: The Dead Pool. #4—Arthur 2 On the Rocks.
- 709. MOUNT KISCO—MOUNT KISCO—**(666-6900). #1—License to Drive. #2—Phantasm II. #3—Bull Durham. #4—Arthur 2 On the Rocks. #5—Who Framed Roger Rabbit. Beg. 7/15: Bambi.
- 710. MOUNT VERNON—PARKWAY—**(664-3311). Program Unavailable.
- 711. NEW ROCHELLE—PROCTORS—**(632-1100). #1—Coming to America. #2—Phantasm II.
- 713. OSSINING—ARCADIAN—**(941-5200). #1—Poltergeist III. #2—Funny Farm. #3—Rambo III.
- 714. PEEKSKILL—BEACH—**(737-6262). #1—Bull Durham. #2—Red Heat. #3—Arthur 2 On the Rocks. #4—Big; Short Circuit 2.

- 715. PEEKSKILL—WESTCHESTER MALL—**(528-8822). #1—Coming to America. #2—The Presidio. #3—Big Business. #4—"Crocodile" Dundee II.
- 716. PELHAM—PICTURE HOUSE—**(738-3160). Big Business.
- 718. RYE—RYE RIDGE—**(939-8177). #1—Babette's Feast. #2—Through 7/14: Coming to America. Beg. 7/15: Bambi.
- 719. SCARSDALE—FINE ARTS—**(723-6699). da.
- 720. SCARSDALE—PLAZA—**(725-0078). Program Unavailable.
- 721. WHITE PLAINS—GALLERIA—**(997-8198). #1—Red Heat. #2—The Great Outdoors.
- 722. YONKERS—CENTRAL PLAZA—**(793-3232). #1—Willow. #2—Big Business. #3—The Presidio. #4—Poltergeist III.
- 723. YONKERS—MOVIELAND—**(793-0002). #1—Who Framed Roger Rabbit. #2—Phantasm II. #3—Bull Durham. #4—Coming to America. #5—Arthur 2 On the Rocks. #6—Big.
- 724. YONKERS—NEW BROADWAY—**(423-0515). #1—Coming to America. #2—Phantasm II. #3—Short Circuit 2.
- 725. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—**(245-0220). #1—Big. #2—Arthur 2 On the Rocks. #3—Short Circuit 2. #4—Who Framed Roger Rabbit. #5—Phantasm II. #6—Through 7/14: Red Heat. Beg. 7/15: Bambi. #7—Who Framed Roger Rabbit.
- 726. YORKTOWN HEIGHTS—TRIANGLE—**(245-8850). #1—The Presidio. #2—The Great Outdoors.

Rockland County

- 752. NANUET—MALL—**(623-6336). The Dead.
- 753. NANUET—MOVIES—**(623-0211). #1—Big Business. #2—Phantasm II. #3—The Great Outdoors. #4—Bull Durham. #5—Through 7/12: Bull Durham. Beg. 7/13: The Dead Pool.
- 755. NEW CITY—TOWN—**(634-5100). #1—Coming to America. #2—License to Drive.
- 756. NEW CITY—UA CINEMA 304—**(634-8200). #1—Big. #2—Funny Farm.
- 757. NYACK—CINEMA EAST—**(358-6631). Willow.
- 758. ORANGETOWN—303 DRIVE-IN—**(359-2021). Short Circuit 2.
- 759. PEARL RIVER—CENTRAL—**(735-2530). #1—Bull Durham. #2—Short Circuit 2.
- 760. PEARL RIVER—PEARL RIVER—**(735-6500). Through 7/12: Red Heat. Beg. 7/13: The Dead Pool.
- 761. SPRING VALLEY—CINEMA 45—**(352-1445). Rambo III.
- 762. SPRING VALLEY—PIX—**(425-6902). #1—Coming to America. #2—Big Business.
- 763. STONY POINT—9 W—**(942-0303). Red Heat.
- 764. SUFFERN—LAFAYETTE—**(357-6030). Funny Farm.

CONNECTICUT

AREA CODE 203

Fairfield County

- 800. BROOKFIELD—FINE ARTS—**(775-0070). #1—Big Business. #2—Bull Durham.
- 801. DANBURY—CINE—**(743-2200). #1—Coming to America. #2—Arthur 2 On the Rocks. #3—Big Business.
- 802. DANBURY—CINEMA—**(748-2923). #1—Big. #2—Who Framed Roger Rabbit.
- 803. DANBURY—PALACE—**(748-7496). #1—License to Drive. #2—Short Circuit 2. #3—"Crocodile" Dundee II.
- 805. FAIRFIELD—COMMUNITY—**(255-6555). #1—Red Heat. #2—Rambo III.
- 806. FAIRFIELD—COUNTY—**(334-1411). Big Business.
- 807. GREENWICH—CINEMA—**(869-6030). #1—Big Business. #2—Bull Durham.
- 808. GREENWICH—PLAZA—**(869-4030). #1—Who Framed Roger Rabbit. #2—Arthur 2 On the Rocks; Willow.
- 809. NEW CANAAN—PLAYHOUSE—**(966-0600). #1—Program Unavailable. #2—Program Unavailable.

MOVIES

- 810. NORWALK—CINEMA**—(838-4504). #1—*The Presidio*. #2—*"Crocodile" Dundee II*.
- 811. NORWALK—NORWALK**—(866-9202). *Rambo III*.
- 812. RIDGEFIELD—CINEMA**—(438-3338). *Funny Farm*; *Colors*.
- 813. SOUTH NORWALK—SONO**—(866-9202). 7/13-14: *Bellman and True*. 7/15-18: *Dark Eyes*. Late Show: *The Long Goodbye*. 7/19-21: *Dominick and Eugene*.
- 814. SPRINGDALE—STATE**—(325-0250). *Rambo III*; *The Presidio*.
- 815. STAMFORD—AVON**—(324-9205). #1—*Big Business*. #2—*Red Heat*.
- 816. STAMFORD—CINEMA**—(324-3100). #1—*Coming to America*. #2—*Short Circuit 2*. #3—*License to Drive*.
- 817. STAMFORD—RIDGEWAY**—(323-5000). #1—*Big*. #2—*"Crocodile" Dundee II*.
- 818. STRATFORD—UA STRATFORD SQUARE**—(377-5056). #1—Program Unavailable. #2—Program Unavailable. #3—Program Unavailable. #4—Program Unavailable. #5—Program Unavailable. #6—Program Unavailable.
- 819. TRUMBULL—TRANS-LUX**—(374-0462). #1—*Coming to America*. #2—*"Crocodile" Dundee II*. #3—*Arthur 2 On the Rocks*.
- 820. WESTPORT—FINE ARTS**—(227-3324). #1—*Big*. #2—*License to Drive*. #3—(227-9619). *Willow*. #4—(226-6666). *Bull Durham*.
- 821. WESTPORT—POST**—(227-0500). *"Crocodile" Dundee II*.
- 822. WILTON—CINEMA**—(762-5678). *Big*.

NEW JERSEY

AREA CODE 201

Hudson County

- 900. ARLINGTON—LINCOLN**—(997-6873). #1—*Short Circuit 2*. #2—*Coming to America*. #3—*Arthur 2 On the Rocks*.
- 901. JERSEY CITY—HUDSON PLAZA**—(433-1100). #1—*Coming to America*. #2—*Big*.
- 902. JERSEY CITY—NEWPORT CENTER**—(626-3200). #1—*Short Circuit 2*. #2—*Big Business*. #3—*Red Heat*. #4—*Coming to America*. #5—*Coming to America*. #6—*Bull Durham*. #7—*Who Framed Roger Rabbit*. #8—*License to Drive*. #9—*Big*.
- 903. JERSEY CITY—STATE**—(653-5200). #1—*Who Framed Roger Rabbit?* #2—*Short Circuit 2*. #3—*Through 7/12: Red Heat*. Beg. 7/13: *The Dead Pool*. #4—*Phantasm II*.
- 904. SECAUCUS—LOEWS MEADOW PLAZA 8**—(902-9200). #1—*Willow*. #2—*rhr* #3—*Phantasm II*. #4—*Bull Durham*. #5—*License to Drive*. #6—*Big*. #7—*Big Business*. #8—*Short Circuit 2*.
- 905. SECAUCUS—LOEWS MEADOW SIX**—(866-6161). #1—*Coming to America*. #2—*Rambo III*. #3—*Red Heat*. #4—*Who Framed Roger Rabbit*. #5—*The Great Outdoors*. #6—*Coming to America*.
- 906. WEST NEW YORK—MAYFAIR**—(865-2010). *"Crocodile" Dundee II*.

Essex County

- 110. BLOOMFIELD—CENTER**—(748-7900). Through 7/14: *Red Heat*. Beg. 7/15: *The Dead Pool*.
- 111. BLOOMFIELD—ROYAL**—(748-3555). #1—*Coming to America*. #2—*Coming to America*.
- 112. CEDAR GROVE—CINEMA 23**—(239-1462). *License to Drive*.
- 113. IRVINGTON—CASTLE**—(372-9324) #1—*Red Heat*. #2—*The Presidio*; *School Daze*.
- 114. LIVINGSTON—COLONY**—(992-0800). *Big Business*.
- 115. MAPLEWOOD—MAPLEWOOD**—(763-3100). *Big Business*.
- 116. MILLBURN—MILLBURN**—(376-0800). #1—*License to Drive*. #2—*Bull Durham*.
- 117. MONTCLAIR—CLARIDGE**—(746-5564). #1—*Phantasm II*. #2—*Who Framed Roger Rabbit*. #3—*Big Business*.

- 918. MONTCLAIR—WELLMONT**—(783-9500). #1—*Bull Durham*. #2—*The Great Outdoors*. #3—*Willow*.
- 919. NUTLEY—FRANKLIN**—(667-1777). #1—*Phantasm II*. #2—*Bull Durham*; *Big Business*.
- 920. UPPER MONTCLAIR—BELLEVUE**—(744-1455). #1—*Short Circuit 2*. #2—*Short Circuit 2*. #3—*Big*.
- 921. WEST ORANGE—ESSEX GREEN**—(731-7755). #1—*Big*. #2—*Funny Farm*. #3—*Coming to America*.

Union County

- 930. BERKELEY HEIGHTS—BERKELEY**—(464-8888). *Three Men and a Baby*.
- 931. CRANFORD—CRANFORD**—(276-9120). #1—*Phantasm II*. #2—*Willow*.
- 932. ELIZABETH—ELMORA**—(352-3483). Through 7/14: *Moonstruck*. Beg. 7/15: *Bambi*.
- 933. LINDEN—QUAD**—(925-9787). #1—*Big*. #2—*Short Circuit 2*. #3—*Phantasm II*. #4—*Big Business*. Beg. 7/15: *Bambi*.
- 935. UNION—LOST PICTURE SHOW**—(964-4497). *White Mischief*.
- 936. UNION—UNION**—(686-4373). #1—*Coming to America*. #2—*Big Business*.
- 937. WESTFIELD—RIALTO**—(232-1288). #1—*Short Circuit 2*. #2—*Who Framed Roger Rabbit*. #3—*Big*.
- 938. WESTFIELD—TWIN**—(654-4720). #1—*Big Business*. #2—*Bull Durham*.

Bergen County

- 950. BERGENFIELD—TWIN**—(385-1600). #1—*Big Business*. #2—*Bull Durham*.
- 951. CLOSTER—CLOSTER**—(768-8800). *Bull Durham*.
- 952. EDGEWATER—LOEWS SHOWBOAT**—(941-3660). #1—*Who Framed Roger Rabbit*. #2—*Phantasm II*. #3—*"Crocodile" Dundee II*. #4—*Bull Durham*.
- 953. EMERSON—TOWN**—(261-1000). #1—*"Crocodile" Dundee II*. #2—*License to Drive*.
- 954. FAIR LAWN—HYWAY**—(796-1717). #1—*Coming to America*. #2—*Short Circuit 2*.
- 955. FAIRVIEW—TWIN**—(941-2424). #1—*License to Drive*. #2—*Coming to America*.
- 956. FORT LEE—LINWOOD**—(944-6900). #1—*Arthur 2 On the Rocks*. #2—*Big*.
- 958. OAKLAND—TWIN**—(337-4478). #1—*Phantasm II*. #2—*Arthur 2 On the Rocks*.
- 959. PARAMUS—CINEMA 35**—(845-5070). *The Presidio*.
- 961. PARAMUS—BERGEN MALL**—(845-4449). *The Great Outdoors*.
- 962. PARAMUS—ROUTE 4**—(487-7909). #1—*Big*. #2—*Big Business*. #3—*Red Heat*. #4—*Who Framed Roger Rabbit*. #5—*Who Framed Roger Rabbit*. #6—*Bull Durham*. #7—*Coming to America*. #8—*Coming to America*. #9—*Arthur 2 On the Rocks*. #10—*Short Circuit 2*.
- 963. PARAMUS—ROUTE 17**—(843-3830). #1—*License to Drive*. #2—*Through 7/12: "Crocodile" Dundee II*. Beg. 7/13: *The Dead Pool*. #3—*Phantasm II*.
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- 966. RIDGEFIELD PARK—RIALTO**—(641-0617). *"Crocodile" Dundee II*.
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- 968. RUTHERFORD—WILLIAMS**—(933-3700). #1—*Through 7/14: Big Business*. Beg. 7/15: *Bambi*. #2—*Bull Durham*.
- 969. TEANECK—MOVIE CITY**—(836-3334). #1—*Phantasm II*. #2—*License to Drive*. #3—*The Great Outdoors*.
- 970. TENAFLY—CINEMA 4**—(871-8889). #1—*License to Drive*. #2—*Big*. #3—*Who Framed Roger Rabbit*. *"Crocodile" Dundee II*.
- 971. WASHINGTON TOWNSHIP—CINEMA**—(666-2221). #1—*Coming to America*. #2—*Bull Durham*. #3—*Phantasm II*.
- 972. WESTWOOD—PASCACK**—(664-3200). #1—*Arthur 2 On the Rocks*. #2—*Who Framed Roger Rabbit*. #3—*Big*. #4—*Red Heat*.

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BRIEF MOVIE REVIEWS

COMPILED BY CATHY HAINER

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	General Audiences. All ages admitted.
PG:	Parental Guidance Suggested. Some material may not be suitable for children.
PG-13:	Parents Strongly Cautioned. Some material may be inappropriate for children under 13.
R:	Restricted. Under 17 requires accompanying parent or adult guardian.
X:	No one under 17 admitted.

NEW FILMS

★ New films recommended by *New York's* critic.

ABSOLUTION—(1 hr. 36 min.; 1988) In Richard Burton's final role, he plays a stern priest in an English Catholic boys' school whose strict ways turn his students against him. With Dominic Bradley and Billy Connelly. Screenplay by Anthony Shaffer. Dir. Anthony Page. R. 51

ARIA—(1 hr. 30 min.; 1988) Aria segments from famous operas have been translated to the video screen by several renowned directors. With Theresa Russell, Bridget Fonda, and Beverly D'Angelo. Written and directed by Nicolas Roeg, Bruce Beresford, Ken Russell, Jean-Luc Godard, Julien Temple, Derek Jarman, and Robert Altman. R. 11

ARTHUR 2: ON THE ROCKS—(1 hr. 53 min.; 1988) When Arthur is sued by his ex-fiancee's father, he loses his riches and is forced to work for a living. With Dudley Moore, Liza Minnelli, and John Gielgud. Screenplay by Andy Breckman. Dir. Bud Yorkin. PG. 10, 25, 61, 85, 101, 112, 203, 210, 213, 219, 220, 300, 312, 400, 406, 503, 505, 506, 517, 523, 524, 528, 533, 533, 603, 608, 610, 612, 616, 625, 631, 706, 708, 709, 714, 723, 724, 801, 808, 819, 900, 956, 958, 962, 972

★ **AU REVOIR LES ENFANTS (GOOD-BYE, CHILDREN)**—(1 hr. 43 min.; 1987) In French, Eng. subtitles. Louis Malle returns to France and reclaims his greatness in this fictionalized memoir of the cold winter of 1943-1944, when he boarded at a Catholic school near Fontainebleau and nearly betrayed—through intellectual vanity—a young Jewish student to the Nazis. The hero, 11-year-old Julien (Gaspard Manesse), is a mama's boy who wets his bed at night, a proud, intelligent, and infantile child who bristles when a new boy with intelligence equal to his own, Bonnet (Raphaël Fétjô), enters his class. Bonnet, tall, tentative, rather stand-offish, is a Jew being hid (illegally) by the Carmelite monks who run the school. Julien doesn't quite know what a Jew is, but he knows they are hated, and he uses that against Bonnet, failing to realize that his clever taunts (offering him pork paté on a cracker) are an open threat to expose him. Malle works with precision and restraint. The movie is quiet, rather somber, but its grip on the audience tightens and tightens—the last scene is one of the most moving in recent films. A classic of European cinema. (2/22/88) PG. 45, 317

★ **BABETTE'S FEAST**—(1 hr. 42 min.; 1988) In Danish and French, Eng. subtitles. Heavenly. Adapting a

1950 story by Isak Dinesen, the French-Danish director Gabriel Axel shows himself a master filmmaker. Toward the end of the 19th century, two elderly spinsters—daughters of a Lutheran minister—live with utter simplicity in a tiny fishing village on the Jutland peninsula. They have a French maid, Babette (Stéphane Audran), whom they employ without wages, and who helps them perform their Christian duties, which mainly consist of bringing unspeakable food to the town's lonely old men. The women are infuriatingly serene; their faith is untested, and though they couldn't be more harmless, we see them as unaware of how selfish and self-serving they are. On the 100th birthday of the long-dead minister, Babette asks that she be allowed to cook, and pay for herself, a French meal. The meal that she then produces is a staggering display of luxury, refinement, and art, and yet the two sisters, and the other surviving members of the minister's sect, are afraid that if they take sensual pleasure, they will have sinned. So they admit nothing of what they feel. Spiritually renewed, they become better Christians. Babette, meanwhile, is fulfilled in her art without a single word of praise. The movie is sublimely ironic, and consistently, subversively funny—a witty fable about the power of art and the power of philistine innocence too. (3/7/88) G. 82, 526, 718

BEETHOVEN'S NEPHEW—(1 hr. 43 min.; 1988) The true story of the disarray of Beethoven's personal life, and his obsessive attention for his young ward. With Wolfgang Reichmann. Screenplay by Mathieu Carrière and Paul Morrissey. Dir. Morrissey. R. 44

★ **BIG**—(1 hr. 44 min.; 1988) A 12-year old boy, longing to be a grown-up, makes a wish before a carnival swami, and wakes up the next morning as Tom Hanks. Leaving home, he moves up rapidly in the office of a New York toy manufacturer, where everyone thinks he's a 35-year-old man with an instinctive understanding of what kids want from toys. Elizabeth Perkins, a hard-driving, calculating company player, sets her cap for him because he's a man on the way up. They have a memorable date in which he induces her to jump up and down on his trampoline, and Perkins, wearing a black felt cocktail dress, tries to act cool, as if trampoline-jumping were the latest style in sophisticated seduction techniques. This comedy-fantasy, written by Gary Ross and Anne Spielberg, and directed by Penny Marshall, has a gracious and delicate touch—it stays close to what all the characters are feeling right to the end. With expert supporting performances by Robert Loggia and John Heard. (6/13/88) PG. 10, 20, 31, 48, 66, 84, 106, 111, 112, 200, 213, 218, 219, 300, 304, 306, 310, 314, 318, 400, 406, 503, 505, 514, 516, 517, 519, 527, 530, 534, 600, 606, 608, 610, 612, 616, 618, 619, 621, 625, 637, 639, 705, 706, 708, 723, 724, 756, 802, 817, 820, 822, 901, 902, 904, 920, 921, 933, 937, 956, 962, 964, 967, 970, 972

BIG BUSINESS—(1 hr. 49 min.; 1988) In this latest formula comedy from the Disney formula-comedy factory, Lily Tomlin and Bette Midler play two pairs of identical twin sisters who get mixed up at birth. If this sounds complicated, that's because it is—through much of the movie you expend your energy just figuring out which sister you are looking at. This is not the fault of the actresses, who are both wonderful in each of their two parts. Midler is especially funny as a bored country girl who comes to New York and receives each bauble of luxury—a room at the Plaza, a new dress, a kiss from a handsome man—with a small shiver of ecstasy. Director Jim Abrahams has talent, but he seems to want to make only gimmick movies. He's like a man who juggles four balls in the air because he's afraid that if he plays with one ball, he'll drop it. With Michele Placido and Fred Ward. (6/20/88) PG. 5, 22, 34, 55, 66, 84, 101, 112, 200, 204, 206, 214, 219, 220, 300, 302, 304, 307, 309, 313, 406,

504, 507, 512, 516, 518, 519, 527, 530, 601, 606, 608, 610, 613, 621, 625, 634, 700, 703, 706, 707, 715, 716, 722, 753, 762, 800, 801, 806, 807, 815, 902, 904, 914, 915, 917, 919, 933, 936, 938, 950, 962, 967, 968

BOYFRIENDS AND GIRLFRIENDS—(1 hr. 42 min.; 1988) In French, Eng. subtitles. The sixth in Eric Rohmer's "Comedies and Proverbs" series, this comedy chronicles the shifting emotional alliances among a group of five young adults. With Emmanuelle Chaulat, Sophie Renoir, and Eric Viellard. Written and directed by Eric Rohmer. PG. 81

★ **BULL DURHAM**—(1 hr. 55 min.; 1988) An exuberant tall-tale of a movie, about sex and baseball, written and directed by Ron Shelton. Susan Sarandon plays the loquacious, poetry-quoting Annie, who each year selects a young man from the Durham Bulls—a minor league team—as her lover of the season. Annie then teaches the young man—this year it's "Nuke" LaLoosh, a gangly young pitcher (Tim Robbins)—about love and baseball, both of which she understands with an authentic insider's knowledge. Crash Davis, Kevin Costner, a long-time minor league catcher, also takes Nuke in hand, and between the two of them they turn him into a man. Eventually Crash drifts toward Annie. The movie has the rhapsodic quality of a story recounted during a rain delay; it offers a nostalgic poetry of the game that is lovely and pure. (6/20/88) R. 20, 26, 33, 62, 85, 200, 203, 204, 214, 217, 221, 305, 313, 317, 401, 505, 509, 512, 514, 526, 530, 606, 608, 616, 627, 631, 636, 706, 709, 714, 753, 759, 800, 807, 820, 902, 904, 916, 918, 919, 938, 950, 951, 952, 962, 968, 971

CANDY MOUNTAIN—(1 hr. 31 min.; 1988) An aspiring musician searches for a legendary guitar craftsman, hoping to find fame and fortune along the way. With Kevin O'Connor and Tom Waits. Written by Rudy Wurlitzer. Dir. Robert Frank and Wurlitzer. R. 11

★ **COLORS**—(2 hr.; 1988) Dennis Hopper's fourth film as director is a formula cop movie with some special qualities. Robert Duvall is Hodges, a shrewd veteran cop in Los Angeles, and Sean Penn is the tiny young dynamo "Pacman," the kind of policeman who kayos a hood just for looking him in the eye. Together they are trying and failing to contain the tide of crack-war violence engulfing Los Angeles. After fighting a lot, they will learn to love each other. A formula, to be sure. But Hopper gives the movie his own intensity and recklessness, and his despair. In the scenes of the two cops patrolling the neighborhood streets, the movie slows down. The car pulls up and everyone raps. The young hoods are doomed by their best qualities of courage and loyalty. Since their feeling for the gang is the only thing holding them to life, they must retaliate when the gang is attacked. From their point of view, they are violent on principle. The movie lacks precision and detail, but Hopper shows some class in dramatizing this mess not just as a series of violent thrills but as a disaster blighting a whole community. Written by Michael Schiffer. (4/18/88) R. 37, 812

COMING TO AMERICA—(1 hr. 55 min.; 1988) An African prince flees to America to escape a prearranged marriage. With Eddie Murphy, Arsenio Hall, and James Earl Jones. Screenplay by David Sheffield and Barry W. Blaustein. Dir. John Landis. R. 24, 32, 60, 67, 85, 85, 90, 92, 100, 101, 102, 103, 108, 112, 112, 207, 208, 210, 211, 211, 215, 216, 216, 217, 219, 220, 221, 222, 300, 304, 305, 306, 314, 314, 319, 401, 406, 505, 506, 509, 510, 512, 517, 530, 530, 532, 603, 606, 606, 608, 610, 613, 617, 621, 625, 628, 631, 634, 635, 638, 700, 705, 706, 711, 715, 718, 723, 724, 755, 762, 801, 816, 819, 900, 901, 902, 902, 905, 905, 911, 911, 921, 936, 954, 955, 962, 962, 971

COMMISSAR—(1 hr. 50 min.; 1967) In Russian, Eng. subtitles. When a female officer in the Red Army becomes pregnant, the only family in town that will billet her is Jewish, and they slowly overcome cultural and religious barriers to develop an understanding of one another. With Rolan Bykov and Nonna Mordukova. Written and directed by Alexander Askoldov. 81

"CROCODILE" DUNDEE II—(1 hr. 30 min.; 1988) He's back, conjuring bats in the outback and outwitting sophisticates in New York, as synthetic as ever (Paul Hogan was a TV personality in Australia before hitting it big), but pleasing enough. In this one Linda Kozlowski's Susan gets kidnapped by a vile Colombian drug lord; Mick frees her and takes her to Australia. When the Colombian and his henchmen follow, Mick and Susan disappear into the bush, where Mick plays mean bushman tricks on the drug boys. The plot is rather like that of a TV movie, but the movie soaks up your time. (6/6/88) PG. 5, 36, 52, 54, 87, 112, 215, 305, 308, 313, 322, 502, 510, 511, 513, 530, 606, 608, 615, 625, 626, 705, 715, 803, 810, 817, 819, 821, 906, 952, 953, 963, 966, 967

THE DEAD POOL—(1 hr. 50 min.; 1988) Dirty Harry becomes the target of an assassin as he solves a series of murders. With Clint Eastwood, Patricia Clarkson, and Liam Neeson. Screenplay by Steve Sharon. Dir. Buddy Van Horn. R. 20, 31, 44, 67, 89, 210, 214, 220, 222, 316, 509, 510, 708, 753, 760, 903, 910, 963

THE DECLINE OF WESTERN CIVILIZATION PART II: THE METAL YEARS—(1 hr. 30 min.; 1988) A "rockumentary" that chronicles the heavy metal music scene. With performances by Ozzy Osbourne, Aerosmith, and Alice Cooper. Dir. Penelope Spheeris. R. 6

DIE HARD—(2 hr. 7 min.; 1988) A New York detective becomes the only hope for a group of hostages trapped in a Los Angeles high rise that is being held by terrorists. With Bruce Willis, Alan Rickman, and Bonnie Bedelia. Screenplay by Jeb Stuart and Steven E. de Souza. Dir. John McTiernan. R. 33, 53

A FISH CALLED WANDA—(1 hr. 43 min.; 1988) Reviewed in this issue. 64

FUNNY FARM—(1 hr. 48 min.; 1988) A city man finds that life in the country isn't all it's cracked up to be. With Chevy Chase and Jack Gilpin. Screenplay by Jeffrey Boam. Dir. George Roy Hill. PG. 31, 301, 308, 530, 611, 620, 623, 626, 713, 756, 764, 812, 921

THE GREAT OUTDOORS—(1 hr. 30 min.; 1988) A peace-loving auto parts salesman has his dream of a quiet family vacation ruined when his obnoxious brother-in-law and his obnoxious family descend unannounced on the lakeside resort where the family is vacationing. With Dan Aykroyd and John Candy. Written by John Hughes. Dir. Howard Deutch. PG-13. 35, 37, 89, 302, 312, 320, 406, 501, 521, 530, 601, 606, 608, 625, 627, 706, 721, 725, 753, 905, 918, 961, 969

HAIRSPRAY—(1 hr. 34 min.; 1988) John Waters, the disreputable camp master from Baltimore, in an uncharacteristically mellow mood. Back in 1962, Baltimore was still racist and mean, but, in this happy myth, integration was spear-headed by a bunch of sweetie-pie white girls who wanted to dance to black music and dance with black boys. The heroine, Miss Tracy Turnblad (Ricki Lake), a libidinous teen who sprays fragrant-smelling glue on her hair, struggles to become the teen queen of Baltimore. Her rival: the odious Amber Von Tussle, who wears colorless wax on her lips. The movie, as you may have gathered, is a cracked version of a teen flick from the fifties. Waters keeps the dances in the proper period style, inventing a few steps of his own for fun. In all this, he's lost his old willingness to ridicule: He likes these people. An unsuspecting moviegoer who wanders into the picture might think he was losing his mind, but really, it's perfectly pleasant entertainment. Photographed in ugly plastic colors. With Waters's superstar Divine, who plays Tracy's mother, ironing, endlessly ironing, Sonny Bono (deplorable), and Debbie Harry (a little better). Pia Zadora shows up in a black wig as a beatnik. (2/29/88) PG. 7

A HANDFUL OF DUST—(1 hr. 57 min.; 1988) Reviewed in this issue. PG. 50

THE KITCHEN TOTO—(1 hr. 36 min.; 1988) A young black boy is caught between the loyalty he feels for the British family he works for and the growing Independence Movement in 1950 Kenya. With Bob Peck, Ed-

win Mahinda, and Phyllis Logan. Written and directed by Harry Hook. PG-13. 11, 51

*** THE LAST EMPEROR**—(2 hrs. 45 min.; 1987) Bernardo Bertolucci's masterly epic, which recounts the bizarre, hapless life of Pu Yi (1905-67), the last of the Ching dynasty, is a dream of imperial China—a Western dream, idealized, sexualized. Set up as emperor at age 3, Pu Yi, magnificent in yellow brocade, ruled the Forbidden City of Peking—but only the Forbidden City. The rest of China had become a republic by 1912, and the emperor was ignored. In re-creating the court rituals, Bertolucci, designer Ferdinando Scarfotti, and cinematographer Vittorio Storaro don't give us the usual splotchily photographed junk collection that passes for decor in period epics. They use color, architecture, and masses of people with amazing freedom and lightness. The beauty, however, is provisional, doomed. Pu Yi lived long enough to be imprisoned in a "re-educational" center by the Chinese Communists as a "war criminal." Bertolucci and screenwriter Mark Peploe cut back and forth between the spectacular court and the dour prison camp, where art and luxury have given way to the repugnant drabness of Communist kitsch. At the end of his life, Pu Yi becomes an ordinary citizen in gray, a state of spiritual purification that Bertolucci seems to approve. The muted ending leaves one uneasy: Has Bertolucci taken the proper Communist line in order to gain admission to the Forbidden City? With John Lone as the grown-up Pu Yi. (11/30/87) PG-13. 43

LICENSE TO DRIVE—(1 hr. 30 min.; 1988) Two teenage boys hope that excitement and beautiful women will come their way once they get their driver's licenses. With Corey Haim, Corey Feldman, and Carol Kane. Screenplay by Neil Tolkin. Dir. Greg Beeman. PG-13. 30, 49, 65, 83, 103, 111, 112, 200, 204, 207, 209, 214, 219, 222, 300, 302, 304, 312, 313, 315, 318, 404, 406, 503, 506, 509, 514, 517, 523, 532, 533, 604, 606, 608, 610, 618, 621, 633, 634, 706, 709, 755, 803, 816, 820, 902, 904, 912, 916, 953, 955, 963, 967, 969, 970

LOOSE CONNECTIONS—(1 hr. 55 min.; 1984) A comic battle of the sexes about a young feminist woman and the young man who becomes her traveling companion on a car trip from England to Germany. With Stephen Rea and Lindsay Duncan. Screenplay by Maggie Brooks. Dir. Richard Eyre. Public Theatre

THE LOVE SUICIDES AT SONEZAKI—(1 hr. 28 min.; 1981) In Japanese, Eng. subtitles. A Bunraku puppet dramatization of the classic Japanese tale of the 18th-century star-crossed lovers who chose honor and death over a life of compromise. Dir. by Midori Kurisaki. 1

THE MANCHURIAN CANDIDATE—(2 hr. 6 min.; 1962) An extraordinarily vital, viciously funny political satire—really a send-up of the whole Cold War period—written and played with bite unimaginable today. Starring Frank Sinatra, Laurence Harvey, Janet Leigh, and Angela Lansbury. Written by George Axelrod, and from Richard Condon's novel. Dir. John Frankenheimer. 11, 54

PHANTASM II—(1 hr. 37 min.; 1988) The deadly mortician who terrorizes people with silver spheres returns to wreak havoc. With James Le Gros, Reggie Bannister, and Angus Scrimm. Written and directed by Don Coscarelli. R. 3, 20, 52, 89, 90, 91, 92, 104, 107, 108, 112, 207, 208, 210, 211, 214, 220, 222, 314, 316, 319, 404, 504, 505, 509, 510, 512, 517, 523, 533, 601, 606, 608, 621, 625, 631, 634, 709, 711, 723, 724, 724, 753, 903, 904, 917, 919, 931, 933, 952, 958, 963, 969, 971

THE PRESIDIO—(1 hr. 56 min.; 1988) When a murder occurs at a military base in San Francisco, a homicide detective and the provost marshal at the base forget past differences to solve the murder. With Sean Connery, Mark Harmon, and Meg Ryan. Screenplay by Larry Ferguson. Dir. Peter Hyams. R. 24, 36, 36, 62, 87, 102, 112, 200, 313, 320, 501, 511, 515, 520, 530, 625, 626, 715, 722, 725, 810, 814, 913, 959

RAMBO III—(1 hr. 41 min.; 1988) The topos hunter returns; blowing away the Red Army in Afghanistan with his bow and exploding arrows. It's nuts, stupid, and insulting (apparently the mujaheddin need a well-built American to defeat the Soviets) but this one is also exciting, largely because the director, Peter MacDonald, a former second-unit man, is good at running extras through explosions. This kind of moviemaking is more like engineering than art, and MacDonald is at least a good engineer. Stallone is as nasal as before—in his long hair he looks like a melancholy Commanche. With Richard Crenna, and a variety of shrewd Israeli

and Greek actors impersonating Afghans. Shot in Israel, near the Dead Sea, and in Arizona. (6/6/88) R. 33, 33, 112, 216, 530, 531, 611, 713, 761, 805, 811, 814, 905

RED HEAT—(1 hr. 46 min.; 1988) Buddy-buddy cop movie, *glasnost* division, starring Arnold Schwarzenegger as the square-browed Soviet detective chasing a Russian drug smuggler to Chicago, and James Belushi as the local screw-up who becomes his partner. The two men—a bear and a waterbug—are funny together in all the obvious ways. Plenty of summer-boombox violence and some objectionable reactionary stuff about how the police are better off in Russia, where they needn't respect the rights of prisoners. Now that Russians have the freedom to criticize their own country, is there any reason for Americans to say that freedom is a drag? Directed by Walter Hill. Written by Harry Kleiner, Troy Kennedy Martin, and Hill. (7/11/88) R. 7, 33, 33, 52, 53, 67, 85, 90, 106, 111, 112, 207, 209, 210, 213, 218, 218, 219, 222, 304, 306, 312, 314, 316, 406, 505, 508, 517, 520, 521, 523, 530, 602, 606, 608, 610, 612, 625, 634, 636, 702, 706, 714, 721, 724, 760, 763, 805, 815, 902, 903, 905, 910, 913, 962, 972

SHORT CIRCUIT 2—(1 hr. 52 min.; 1988) Number Five comes to the big city to help his friend Ben try to strike it rich in the toy manufacturing business. With Fisher Stevens, Michael McKean, and Cynthia Gibb. Screenplay by S. S. Wilson and Brent Maddock. Dir. Kenneth Johnson. PG. 7, 33, 60, 85, 90, 91, 100, 106, 108, 112, 200, 218, 219, 220, 222, 300, 302, 304, 310, 314, 316, 406, 505, 512, 514, 516, 517, 527, 530, 600, 604, 606, 608, 610, 612, 621, 625, 635, 702, 702, 706, 714, 724, 724, 758, 759, 803, 816, 900, 902, 903, 904, 920, 920, 933, 937, 954, 962

SHY PEOPLE—(1 hr. 58 min.; 1988) A liberated, freelance journalist travels, with her troubled teenage daughter, to the bayous of Louisiana to write a story about her husband's relatives who live there. With Barbara Hershey, Jill Clayburgh, and Mare Winningham. Screenplay by Gerard Brach, Andrei Konchalovsky, and Marjorie David. Dir. Konchalovsky. R. 46

*** A TAXING WOMAN**—(2 hr. 7 min.; 1988) In Japanese, Eng. subtitles. Juzo Itami's new comedy is an ambiguous celebration of Japan's dauntless tax auditors and inspectors, who ferret out hidden riches from the country's innumerable cheats. (Tax rates in Japan are extremely high.) His heroine, Ryoko (Nobuko Miyamoto), has freckles and short hair in a modified Clara Bow cut, and she's a brilliant hound, terrorizing mom-and-pop grocers, casino operators, and finally a true crook, Mr. Gondo (Tsutomu Yamazaki). We root for her to trap victims, but we also root for them to get away with at least some of the stash. Gondo, for instance, is a brute, but he's also a charming and resourceful man who breaks into a wild dance of glee after making a killing. Earning money makes him horny, and sleeping with women makes him eager to earn more. He's probably the happiest man in Tokyo and pretty nearly irresistible. When the tax service, including Ryoko, come down on him with a force of one hundred agents and much electronic equipment, we may not be on their side. The movie has a cops-and-robbers structure that really isn't supported by its underlying attitudes. But it's good fun. Itami has a feeling for the pressured vitality of the modern big city. (5/23/88) 81

THE UNBEARABLE LIGHTNESS OF BEING—(2 hr. 53 min.; 1988) Milan Kundera's celebrated 1984 novel made into a not-bad large-scale movie by an international group of filmmakers and actors. At times, screenwriter Jean-Claude Carriere and director Philip Kaufman display a debonair and ruthless wit not far from Kundera's characteristic tone. But they've lost what is most precious in the book, the sound of Kundera's voice, his reflections on art, sex, kitsch, the history of Czechoslovakia, and many other things. Daniel Day Lewis, ten years too young for the role, is the skirt-chasing brain surgeon, Tomas; Juliette Binoche is the provincial waitress, Tereza, and Lena Olin is his favorite mistress, Sabina. Kaufman captures some of the restless spirit of the "Prague Spring" in 1968, an explosion of sensual as much as political freedom. Sexuality itself becomes a protest against totalitarian order. The trouble is, the obsessive Tomas-Tereza relationship has no substance without Kundera's surrounding thickets of analysis and reflection. He strays, she suffers, he strays again—and so what? We

don't even know why he strays. The movie is hollow and externalized, and more than a little tedious, though Kaufman's expert blending of stock and freshly shot footage in a sequence devoted to the Soviet suppression of Czech liberty is terrific. Shot by Sven Nykvist. (2/15/88) R. 63

WHITE MISCHIEF—(1 hr. 40 min.; 1988) This true story of high life, dissipation, and murder in British-colonial Kenya isn't very good, but you'll want to see it anyway—some of it is sexy, and Greta Scacchi, the star, is startlingly beautiful. In 1940-41, the upper-class denizens of the legendary Happy Valley—in the hills outside Nairobi, Kenya—were most certainly a collection of wicked little beasts. Living on huge estates, they played, hunted, drank, experimented with cocaine and heroin, screwed one another's wives and husbands, and either ignored their children or managed not to have any. All of this decadence became blindingly public when Josslyn Hay (Charles Dance), the twenty-second Earl of Erroll and the lover of Diana Broughton (Greta Scacchi), was found dead—shot through the head—not far from the house of Diana's husband. The unappealing Sir "Jock" Delves Broughton (Joss Ackland) has been acting like a sport, but was he faking and secretly planning murder? Despite the research of James Fox, who wrote an elegant book (same title) about this affair, the answer isn't really known, so the movie is rather coy about the truth. The director, Michael Radford, and Jonathan Gems, who worked on the screenplay, have tried for a tone of cracked elegy, and have become bogged down in enervation and dwindling-Empire nostalgia. The movie is lazy and pompous, a smug example of the smug horror it is putting down. When Scacchi and Dance strip off their clothes, the directorial ineptitude can almost be forgiven. With Sarah Miles, Trevor Howard, John Hurt. (5/2/88) R. 43, 935

★ WHO FRAMED ROGER RABBIT—(1 hr. 36 min.; 1988) A great, sad, amazingly soulful movie that captures everything we've ever loved or hated about cartoons. In Hollywood, in 1947, the cartoon characters—known as Toons—are just working actors like everyone else. At the end of a day of whizzing around and taking knocks on the head, they step off the set and go home to Toontown, a ghetto entirely realized in animation that, for humans, is like Harlem in the twenties—seductive, irrepressible, dangerous. A shabby, alcoholic private eye (Bob Hoskins), who feels guilty about no longer loving the toons (he thinks one of them killed his brother), is engaged by a studio head to spy on a Toon's errant wife. What he finds out leads, in paranoid, mock-film noir style, to a plot to destroy Toontown. The movie mixes animated and human characters seamlessly and with dramatic power, and much of the detail is startling. Director Robert Zemeckis has outdone himself; the movie is one of the masterpieces of the school of Spielberg, an epic joining of the old (i.e., classic Hollywood) cartoon skills and the new pop sensibility. It's an exhausting but deeply satisfying experience. With Christopher Lloyd as the black-cloaked Judge Doom. Animation team headed by Richard Williams. (7/11/88) PG. 21, 41, 53, 88, 100, 101, 106, 108, 112, 200, 204, 206, 211, 214, 217, 219, 219, 220, 304, 306, 309, 309, 314, 315, 318, 322, 402, 406, 406, 503, 504, 505, 509, 517, 517, 523, 524, 533, 533, 600, 606, 608, 610, 612, 616, 618, 621, 625, 625, 634, 635, 703, 706, 708, 709, 723, 724, 724, 802, 808, 902, 903, 905, 917, 937, 952, 962, 962, 970, 972

WILLOW—(1 hr. 49 min.; 1988) The new fantasy-spectacle produced by George Lucas (Ron Howard directed) coarsely synthesizes elements from *The Wizard of Oz*, *Snow White* and the *Seven Dwarfs*, *Conan the Barbarian*, *Star Wars*, *Dragonslayer*, and the Old Testament. Nothing in this exhausting, clangorous picture (whose story Lucas devised) makes much sense, but there's lots of it, including good and bad sorceresses, love dust, much hacking and hewing, and a whole village of Nelwyns (three-foot creatures). Set in a made-up world (i.e., the Middle Ages plus special effects), *Willow* is about a wicked queen, a baby, a Nelwyn who protects the baby, and a swashbuckler (Val Kilmer). It's the kind of meaningless plot held together by lines like "Oh, if only we could get to Tir Asleen Castle!" Extremely violent, *Willow*, despite its PG rating, is inappropriate for small children. A spectacular but jangled and unsatisfying experience. With Jean Marsh and Joanne Whalley. (5/30/88) PG. 24, 40, 64, 80, 112, 210, 213, 301, 303, 307, 311, 508, 512, 523, 530, 601, 606, 608, 611, 615, 625, 626, 636, 722, 757, 808, 820, 904, 918, 931

★ WINGS OF DESIRE—(2 hr. 10 min.; 1988) In German, English, and French, Eng. subtitles. Wim Wenders achieves a mood of somber enchantment in this metaphysical fairy tale about angels who long to be men. Descending from their niche atop the bombed Kaiser Wilhelm Memorial Church in Berlin, the angels (Bruno Ganz is chief among them), invisible to all but one another and the movie camera, listen to the thoughts of men and women as they sit in their apartments, drive, read in the library. Divine eavesdroppers, they record the spiritual life of man (no one totes up his dirty laundry or lusts after a waitress). Yet, the angels cannot enter history, they cannot prevent a teardrop from falling or a man from committing suicide. Through all his gravity (and *Wings* is pure German soulfulness), Wenders is playing a movie game of considerable charm and wit. Henri Alekan, the legendary French cinematographer, shoots the black-and-white footage in such a way as to make the figures vibrate against the ruined splendor of Berlin. The movie could be read as a fable of Berlin's longing to rejoin the world, or of an artist's desire to end the contemplative life. Finally, Ganz becomes a man, accepting both pleasure and death, and joins with a beautiful trapeze artist (Solveig Dommartin). The movie has its longueurs, but it is a beauty. Wenders wrote the screenplay with playwright Peter Handke. With Peter Falk. (5/9/88) 82

★ A WORLD APART—(1 hr. 52 min.; 1988) Barbara Hershey is outstanding in this somber tale of the martyrdom of a white anti-apartheid activist, as observed through the eyes of her neglected young daughter (Jodhi May). Hershey captures the rigidity that comes with great moral fervor, and the movie is fine-grained and intelligent. Written by Shawn Slovo who used herself and her mother as models for the characters. Directed by Chris Menges. (6/20/88) 55

REVIVALS

ARTHUR—(1 hr. 37 min.; 1981) In his first and last directorial effort, Steve Gordon revived the giddy conventions of thirties screwball comedy with style and wit. Dudley Moore is the drunken millionaire playboy, John Gielgud is his superbly contemptuous butler, Liza Minnelli the working-class girl he pursues, and Jill Eikenberry his upper-class fiancée. The movie's true love relationship is between Moore and Gielgud, and their routines are marvelous. 2

THE AWFUL TRUTH—(1 hr. 30 min.; 1937) A smart, sophisticated screwball comedy—one of the best. With Irene Dunne, Cary Grant, and Ralph Bellamy. Dir. Leo McCarey. 8

BAMBI—(1 hr. 9 min.; 1942) The delightful story of Disney's most famous deer, based on Felix Salten's story. Story adaptation by Larry Morcy. Supervising director David D. Hand. G. 36, 40, 42, 66, 87, 92, 200, 303, 401, 509, 513, 625, 627, 627, 636, 702, 709, 718, 724, 932, 933, 968

THE BAND WAGON—(1 hr. 52 min.; 1953) Cyd Charisse is the nominal heroine, but the real stars of this Technicolor musical are Fred Astaire and the English matinee idol Jack Buchanan. Nanette Fabray provides the pep and Oscar Levant the hypochondria. The marvelous Dietz and Schwartz score includes "Triplets," with Fabray, Astaire, and Buchanan in baby clothes. Dir. Vincente Minnelli. 8

THE FALLEN IDOL—(1 hr. 34 min.; 1948) This Graham Greene-Carol Reed collaboration is not as great as their classic, *The Third Man*, but it is a beautifully constructed and satisfying thriller nonetheless. Little Bobby Henrey is the eight-year-old ambassador's son who tries to protect the embassy butler, Ralph Richardson, from the suspicion of having committed a murder. Large stretches of the movie are shot from the boy's point of view and capture the special frustration that a child encounters trying to convince adults that he actually knows something. With Michèle Morgan. 2

THE HEIRESS—(1 hr. 55 min.; 1949) An absorbing, polished drama based on Henry James's *Washington Square*, about life in turn-of-the-century New York. Exquisite performances by Olivia de Havilland, Montgomery Clift, Ralph Richardson, and Miriam Hopkins. Dir. William Wyler. 8

HIROSHIMA, MON AMOUR—(1 hr. 28 min.; 1959) In French, Eng. subtitles. The first international success of director Alain Resnais stars Emmanuele Riva as a woman with memories of the German Occupation of

France and Eiji Okada as a Japanese survivor of Hiroshima. The movie is fancy and borderline-pretentious, with some passages of great lyrical intensity. 8

HIS GIRL FRIDAY—(1 hr. 32 min.; 1940) Howard Hawks's version of the famous Hecht-MacArthur play *The Front Page*, which had been filmed in 1931 with Adolphe Menjou and Pat O'Brien playing, respectively, the hard-boiled city editor and the ace reporter. Hawks cast Cary Grant as the editor and turned the reporter into a woman—Rosalind Russell at her volcanic best. Some of the dialogue goes by so fast it staggers belief. A great comedy. 23

THE LAST PICTURE SHOW—(1 hr. 58 min.; 1971) Peter Bogdanovich's stunningly crafted drama of sexual strivings among teenagers growing up in a lackluster Texas town of the early fifties. Astonishing acting by Timothy Bottoms, Jeff Bridges, Cloris Leachman, Cybill Shepherd, Ellen Burstyn, and Ben Johnson, most of them unknowns at the time. 2

MEET ME IN ST. LOUIS—(1 hr. 53 min.; 1944) Judy Garland brings her intensity and warmth to this very nice Technicolor musical about a family's romances and friendships, set in the World's Fair year of 1904. The Hugh Martin-Ralph Blane score includes "The Trolley Song" and "The Boy Next Door" for Judy, but the most charming moment is the duet—"Under the Bamboo Tree"—she sings with Margaret O'Brien, who plays her mischievous little sister. Dir. Vincente Minnelli. 8

ORDINARY PEOPLE—(2 hrs. 3 min.; 1980) Robert Redford's *Interiors*—a glum, heartfelt, scrupulous, but unimaginative movie, adapted from Judith Guest's novel. Timothy Hutton is young Conrad Jarrett, in despair over his brother's death, Donald Sutherland plays the father, and Mary Tyler Moore the villainous mother—unloving, self-centered, obsessed with appearances. The movie is about Conrad's struggle to get well and the unraveling of his parents' marriage; it's an unrelenting attack on a way of life that allegedly discourages honesty and spontaneity of feeling. With Judd Hirsch. 47

PARIS, TEXAS—(2 hr. 25 min.; 1984) A fiasco. Sam Shepard wrote it and Wim Wenders directed it, and what results from this doubling up of obsessions with mythic America is a movie composed entirely of self-conscious flourishes. Harry Dean Stanton stars as a mute wanderer who has been shattered ever since he and his wife (Nastassja Kinski) split up. Discovered in the desert, Stanton collects his towheaded child (Hunter Carson), who has been raised by his brother, and heads for Texas to find Kinski. 2

PATHS OF GLORY—(1 hr. 26 min.; 1957) A first-rate, harrowing military drama about the trial of French soldiers who refuse to take part in a futile, certain-death attack on the Germans during World War I. With Kirk Douglas and Adolphe Menjou. Dir. Stanley Kubrick. 2

THE SEARCHERS—(1 hr. 59 min.; 1956) Arguably John Ford's greatest film—certainly his most influential. John Wayne, a Confederate veteran, spends years searching for his niece, who has been captured by Comanches. Epic in scope, with scenes of overwhelming intensity, including the scariest Indian raid (entirely done through suggestion) ever put on film. With Ward Bond, Jeffrey Hunter, Vera Miles, and Natalie Wood. 2

SHE'S GOTTA HAVE IT—(1 hr. 24 min.; 1986) A jazzy and casual sex comedy set among middle-class black people in Brooklyn. Spike Lee, the 29-year-old writer-director, has put together a pleasantly open-ended structure, but the movie doesn't stray far from the bed of its heroine, Nola Darling, a dreamy young woman with three lovers. There's sensitive Jamie, who turns out to be wildly possessive; the narcissistic Greer, who's a patronizing chauvinist; and Mars Blackmon, played by Spike Lee himself, a jokester who buzzes around Nola like a persistent gnat. 9

TERMS OF ENDEARMENT—(2 hr. 12 min.; 1983) The funny, emotionally intense story of a Houston widow (Shirley MacLaine) going through the ego-stiffening of middle age, and her daughter (Debra Winger), who marries the man her mother hates (Jeff Daniels). It's a vision of normal life, yet nothing is clichéd or tedious. MacLaine is unforgettable, Winger extraordinarily engaging, and Jack Nicholson gives a virtuoso turn as a drunken former astronaut who lures the widow out of her boring parlor. Adapted from Larry McMurtry's novel by writer-director James L. Brooks. 47

THEATER

LISTINGS

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BROADWAY

Previews and Openings

Tuesday, July 12

ANCIONES DE MI PADRE—*Songs of My Father*: Linda Ronstadt stars in *A Romantic Evening in Old Mexico*, a revue of over 20 Mexican mariachi songs and dances performed by Linda and singers, folkloric dancers and mariachi musicians, directed and choreographed by Michael Smuin. Tuesday through Saturday at 8, Sat. at 2; \$35 to \$45; 7/12 to 30. **Miniskoff Theater**, 200 West 45th Street (246-0102). All major credit cards.

Wednesday, July 20

HECKMATES—Paul Winfield, Ruby Dee, Denzel Washington, and Marsha A. Jackson star in Ron Milner's comedy about love and marriage—and other disasters; directed by Woodie King, Jr. There are two couples, neighbors, who are trying to teach each other a thing or two about love. Previews start 7/20 prior to an 8/4 opening. Tues. through Thurs. at 8, \$25 to \$35; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, \$27.50 to \$37.50; Wed. at 2, \$22.50 to \$32.50. **46th Street Theater**, 226 West 46th Street (246-0102). 2 hrs. 20 mins. All major credit cards.

Now Playing

ANYTHING GOES—Patti LuPone, Howard McGillin, and Bill McCutcheon are the sparkling stars in a brilliant revival of Cole Porter's musical, with book by Timothy Crouse and John Weidman; original book by Guy Bolton, P. G. Wodehouse, Howard Lindsay, and Russell Crouse; directed by Jerry Zaks; choreographed by Michael Smuin; opened 10/19/87. Featured in the cast are Kathleen Mahony-Bennett, Linda Hart, Rex Everhart, Anthony Heald, and Anne Francine. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; \$40 to \$45; through Labor Day, and perhaps later. **Vivian Beaumont Theater**, Sixty-fifth Street and Broadway (239-6200). 2 hrs. 10 mins. All major credit cards. **IRLS**

ROADWAY BOUND—The final installment of Neil Simon's semi-autobiographical trilogy; directed by Gene Saks. Featured in the cast are Joan Rivers, Dick Latessa, Adam Philipson, Alan Manson, Carol Locatelli, and David Nackman. Eugene has left the Army, and along with his brother Stanley, is pursuing a radio-writing career. Opened 12/4/86. Monday through Saturday at 8, \$27.50 to \$40; Saturday at 2, \$25 to \$35; Wednesday at 2, \$20 to \$32.50. **Broadhurst Theater**, 235 West 44th Street (239-6200). 2 hrs. 40 mins. All major credit cards. **● IRLS**

URN THIS—Eric Roberts and Lisa Emery co-star in a play by Lanford Wilson (at present our soundest, most satisfying dramatist, disciplined and dependable) about

the romance between a married man and a dancer whose career is consuming her and bringing about major changes in her life; directed by Marshall W. Mason. Featured in the cast are Jonathan Hogan and Lou Liberatore. Monday through Saturday at 8, \$27.50 to \$37.50, Saturday at 2, \$25 to \$35, Wednesday at 2, \$22.50 to \$32.50; opened 10/14/87. **Plymouth Theater**, 236 West 45th Street (239-6200). 2 hrs. 45 mins. All major credit cards. **IRLS**

CATS—Our version of the London musical, based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats*, is presented here with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There are splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It opened 10/7/82 and may well last forever. Monday through Friday at 8, Saturday at 2 and 8, \$30 to \$47.50; Wednesday at 2, \$25 to \$42.50. **Winter Garden Theater**, Broadway and 50th Street (239-6200). 2 hrs. 45 mins. All major credit cards. **●● IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett; the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory; opened 7/25/75. Monday through Thursday at 8, Wednesday and Saturday at 2; \$30 to \$45; Friday and Saturday at 8, \$30 to \$47.50. **Shubert Theater**, 225 West 44th Street (239-6200). 2 hrs. 10 mins. All major charge cards. **●●**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Jim Walton, and Bobo Lewis in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book by Michael Stewart and Mark Bramble; music and lyrics by Harry Warren and Al Dubin; opened 8/25/80. Tuesday through Saturday at 8:15, Saturday and Wednesday at 2:15, Sunday at 3, \$27.50 to \$45. **St. James Theater**, 246 West 44th Street (246-0102). 2 hrs. 15 mins. All major credit cards. **●●**

INTO THE WOODS—Phylicia Rashad is the Witch, Joanna Gleason plays the Baker's Wife, Chip Zien's the Baker, Tom Aldredge is the narrator (Dick Cavett replaces him for a two-month period as of 7/17), Edmund Lyndek plays a Mysterious Man (he's also playing Cinderella's father—got that?); Robert Westenberg takes the parts of both Cinderella's handsome Prince and Little Red Ridinghood's predatory Wolf; written and directed by James Lapine; the music and lyrics by Stephen Sondheim. Stories are from the Grimm Brothers and other classic scary fairy tales; dance movement by Lar Lubovitch; opened 11/5/87, and a big award-winner this season. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, \$35 to \$50; Wednesday at 2, \$32.50 to \$42.50. **Martin Beck Theater**, 302 West 45th Street (246-0102). 2 hrs. 35 mins. All major credit cards. **IRLS**

JACKIE MASON SHOW—*The World According To Me*: The great man has returned forever, with new insights, in his Tony Award-winning one-man show (it played to sell-out, standing-room-only crowds for over a year, and then he left to make a film). Tuesday through Saturday at 8, Wednesday at 2, Sunday at 3; \$15 to \$35. **Brooks Atkinson Theater**, 256 West 47th Street (246-0102). 2 hrs. All major credit cards.

LONG DAY'S JOURNEY INTO NIGHT—Jason Robards and Colleen Dewhurst in a revival of Eugene O'Neill's drama, directed by Jose Quintero. Featured in the cast

are Jamey Sheridan, Campbell Scott, and Jane Macfie. Mon. through Fri. at 8, and Sat. at 2, \$15 to \$37.50; Sat. at 8 and Wed. at 2, \$15 to \$35. In rotating repertory with O'Neill's **AH, WILDERNESS!**, starring Robards and Dewhurst, and directed by Arvin Brown. Call theater for specific dates and times. **Neil Simon Theater**, 250 West 52nd Street (757-8646). All major credit cards.

M. BUTTERFLY—John Lithgow and B. D. Wong are the stars of a multiple award-winning play by David Henry Hwang which takes place today in a Paris prison, and in recall, during the years 1960-70 in Beijing, at the time of an international spy scandal; adroitly directed by John Dexter, and an unqualified success in its look and sound. Featured in the cast are John Getz, Rose Gregorio, Jamie H. J. Guan, George Martin, Alec Mapa, Lindsay Frost, and Lori Tan Chinn. Monday through Thursday at 8, \$29.50 to \$37.50, Friday and Saturday at 8, Saturday at 2, \$30.50 to \$40, Wednesday at 2, \$29.50 to \$37.50. **Eugene O'Neill Theater**, 230 West 49th Street (246-0220). 2 hrs. 35 mins. All major credit cards.

ME AND MY GIRL—Jim Dale, Ellen Foley, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking!) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a cockney has inherited the title and attempts to convert him into a proper nobleman; opened 8/10/86. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, \$37.50 to \$50; Wednesday at 2, \$30 to \$42.50. **Marquis Theater**, 46th Street and Broadway (246-0102). 2 hrs. 30 mins. All major credit cards. **● IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel, with book by Alain Boublil and Claude-Michel Schonberg, music by the latter, and lyrics by Herbert Kretzmer; with additional material by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. With Tim Shew as Jean Valjean, Norman Large, Maureen Moore, Natalie Toro, and Michael Maguire. A fugitive is pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture; opened 3/12/87. Monday through Saturday at 8, Saturday at 2; \$25 to \$50. 200 tickets at \$16 are available Monday through Thursday with valid student I.D.'s at box office. **Broadway**, Broadway at 53rd Street (239-6200). 3 hrs. 15 mins. All major credit cards. **● IRLS**

THE NIGHT OF THE IGUANA—Jane Alexander, Pamela Payton-Wright, Nicolas Surovy, and Maria Tucci star in a revival of Tennessee Williams's 1961 play, produced as part of the First New York International Festival of the Arts. Featured in the cast are Tom Brennan, Mark Damon, Chandra Lee, Christopher Martin, and Marie Geraghty. Tuesday through Saturday at 8, Wednesday and Saturday at 2; Sunday at 3; \$30 for all performances except Saturdays which are \$33; through 9/4. **Circle in the Square Theater**, 1633 Broadway (239-6200).

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue (it seemed extremely erotic nineteen years ago), devised by Kenneth Tynan. Contributors of material were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, & Sherman Yellen, among others; choreography by Margo Sappington; directed by Jacques Levy. Mon. through Friday at 8, Wednesday at 2, Saturday at 2, 7, and 9:30, Sunday at 3 and 7; \$35 to \$45. **Edison Theater**, 240 West 47th Street (302-2302). 2 hrs. **●● All major credit cards. IRLS**

THE PHANTOM OF THE OPERA—The Andrew Lloyd Webber/Harold Prince musical, a terrific technical achievement chock-full of gorgeous scenery and costumes, is based on Gaston Leroux's horror novel. The

THEATER

action takes place in 1860, and tells of a mysterious Creature who lurks beneath the stage of the Paris Opera and exercises a reign of terror over all its occupants. Featured in the cast are Michael Crawford with Patti Cohenour, and Steve Barton, Judy Kaye, Nicholas Wyman, Leila Martin, David Romano, and Cris Groenendaal; opened 1/26/88. Monday through Saturday at 8, Saturday at 2, \$37.50 to \$50; Wednesday at 2, \$30 to \$42.50. **Majestic Theater**, 247 West 44th Street (239-6200). 2 hrs. 30 mins. All major credit cards. **IRLS**

ROMANCE/ROMANCE!—A musical, with book, lyrics (and directed by) Barry Harman; music by Keith Herrmann. Featured in the cast are Scott Bakula, Alison Fraser, Deborah Graham, and Robert Hoshour. First act takes place in Vienna at the turn of the century, and is based on the writings of Arthur Schnitzler. Second act is set in the present-day Hamptons with material drawn from the works of Jules Renard. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; \$40; Wednesday at 2, \$37.50. **Helen Hayes Theater**, 240 West 44th Street (246-0102). 2 hrs. 10 mins. All major credit cards.

SARAFINAL!—The South African musical success, written and directed by Mbongeni Ngema, who also composed the score with Hugh Maskela, tells of a class of highschool children who are inspired to create their own play about Nelson Mandela, and they are an undiluted joy to watch and listen to, bubbling with enthusiasm, humor, righteous anger, passion, and unquenchable hope. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; \$30 to \$37.50. **Cort Theater**, 138 West 48th Street (239-6200). 2 hrs. 30 mins. All major credit cards.

SPEED-THE-PLOW—Madonna, Joe Mantegna, and Ron Silver are the stars of David Mamet's play about two Hollywood film producers and an office temp; directed by Gregory Mosher. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; \$25 to \$35. **Royale Theater**, 242 West 45th Street (239-6277). 2 hrs. 10 mins. All major credit cards. **IRLS**

STARLIGHT EXPRESS—Reva Rice, Jane Krakowski, Steve Fowler, Stacia Goad, Greg Mowry, and Ken Ard are all stars in the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe; directed by Trevor Nunn; about a great train race around the United States to determine the greatest locomotive of them all. The cast members on skates, magnificently costumed, play the locomotives and railroad cars; opened 3/15/87. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, \$32.50 to \$47.50; Wednesday at 2, \$25 to \$40. **Gershwin Theater**, 51st Street west of Broadway (586-6510). 2 hrs. 20 mins. All major credit cards. **IRLS**

OFF BROADWAY

CRITIC—Author/director Jay Michaels and composer Steven Rosenhaus's musical tells of the public and not-so-public life of a famed New York theater critic. Tuesday through Saturday at 8, Sunday at 3 and 7; \$17.50 to \$20. Real Theater at the **Judith Anderson Theater**, 422 West 42nd Street (724-3764).

DRIVING MISS DAISY—Frances Sternhagen, Earle Hyman, and Ray Gill comprise the cast of Alfred Uhry's Pulitzer Prize-winning play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; \$30. **John Houseman Theater**, 450 West 42nd Street (564-8038).

FANTASTICKS—A gracious and musical fable in its 27th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last another decade (or two). Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; \$24 to \$28. **Sullivan Street Theater**, 181 Sullivan Street (674-3838). ●●

THE FILM SOCIETY—Jon Robin Baitz's play, set in a South African boys school, where personal and political morality are in a state of collision; directed by John Tillinger. Featured in the cast are Meg Mundy and Nathan Lane. Monday through Saturday at 8, Saturday at 2; through 8/6. **Second Stage Theater**, 2162 Broadway (873-6103).

FRANKIE AND JOHNNY IN THE CLAIR DE LUNE—Terrence McNally's award-winning comedy in which Johnny wants to marry and have a family, and Frankie wants no commitments. The plot tells of these two over-

forty singles searching for fulfillment; directed by Paul Benedict. Bruce Weitz and Carol Kane are the unsettled couple. Tues. through Fri. at 8, Sat. at 7 and 10, Sun. at 3; Wed. at 2:30; \$28.50. **Westside Arts Theater**, 407 West 43rd Street (541-8394).

GEORGE WASHINGTON SLEPT HERE—A revival of the George S. Kaufman-Moss Hart 1940 comedy concerning a dilapidated old country house bought by a naive Manhattanite. Wednesday and Thursday at 8, and Saturday and Sunday at 3, 7/13 to 20, \$12; from 7/21, \$15 to \$18; through 8/21. **Apple Corps Theater**, 336 West 20th Street (929-3064).

GUILTY CONSCIENCE—A suspense thriller by Richard Levinson and William Link about a high-voltage criminal lawyer (Steve Weiser) plotting the murder of his wife (Julann Rosa). There's a vindictive mistress (Wendy Parks) in the picture, as well as an ultimate prosecutor (Tom Gebbe). Tuesday through Saturday at 8, Saturday at 2, Sunday at 3 and 7; \$16 to \$19; from 7/14. **The South Street Theater**, 424 West 42nd Street (279-4200).

GIVE MY REGARDS TO BROADWAY—A revival of this musical, adapted from George M. Cohan's *Little Johnny Jones*, is moved up 34 years from its original 1904 setting; directed by Raymond Allen and Jerry Gotham. Ron Gibbs and Judy Toma are the stars. Wednesday through Saturday at 8, Wednesday at 2, Saturday and Sunday at 3:30; \$17.50 to \$20; through 7/17. **Playhouse 91**, 316 East 91st Street (831-2000).

GODSPELL—The journey through *The Gospel According to St. Matthew*; music by Stephen Schwartz; directed by Don Scardino. Featured in the cast are Jeffrey Steefel, Trini Alvarado, Angel Jemott, Harold Perrineau, Robert E. McNeill, Jr., Mia Korf, Laura Dean, and Eddie Korbich. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; \$20 to \$30. **Lamb's**, 130 West 44th Street (239-6200).

I'LL GO ON—Gate Theater Dublin production of a one-man show performed by Barry McGovern, as part of the First New York International Festival of the Arts. Tuesday through Saturday at 8, Sunday at 7:30, through 7/17; \$25. Plot is drawn from the Beckett novels, *Molloy*, *Malone Dies*, and *The Unnamable*, the last by McGovern and Gerry Dukes. **Mitzi E. Newhouse Theater**, Lincoln Center, 65th Street and Amsterdam Avenue (239-6200).

THE IMPERIALISTS AT THE CLUB CAVE CANEM—Charles Mee Jr.'s play, a multi-media theater piece which incorporates farce and vaudeville with political statements; directed by Erin B. Mee. Tuesday and Thursday at 8, Wednesday, Friday and Saturday at 7 and 9:30; \$15. **Public/Shiva Theater**, 425 Lafayette Street (598-7150).

THE LEGACY—The triumphant return of Gordon Nelson's account of the history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet, and have a great time as well! Friday and Saturday at 8, Sunday at 3; \$15; through August. **National Black Theater**, 2033 Fifth Avenue (427-5615).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a girl in the church choir who dreams of becoming a pop singer. Thursday and Friday at 8, Saturday at 2, 5, and 8, Sunday at 3; \$10 to \$19.95. **Heckscher Theater**, Fifth Avenue at 104th Street (534-2804). ●●

MIRACOLO D'AMORE—Martha Clark's presentation, with music by Richard Peaslee, is about relationships attempted and failed, and stresses vocal and instrumental music, movement, drama, plus art. Tuesday through Sunday at 8, Saturday and Sunday at 3; \$20, except on Friday and Saturday nights when the tickets are \$25. **Public/Newman Theater**, 425 Lafayette Street (598-7105).

THE MISTRESS OF THE INN—Tovah Feldshuh stars in the title role of Carlo Goldini's comedy, set in a pensione in 18th Century Florence, where the hostess is wooed by three of her guests; directed by Robert Kalfin. Featured in the cast are Edward Zang, Richard Levine, Philip Kerr, George Ede, and Gabriel Barre. Tuesday through Saturday at 8; Wednesday, Saturday, and Sunday at 2; \$20 to \$28; 7/20 through 9/25. **Roundabout Theater**, 100 E. 17th St. (420-1883).

MOROCCO—Allan Havis's play, directed by him, depicts an encounter between a Jewish-American architect and a prison warden. Featured in the cast are Sam Freed, George Guidall, and Gordana Rashovich. Tuesday through Friday at 8, Saturday at 5 and 9; Sun-

day at 3; \$18; through 7/31. **WPA Theater**, 519 West 23rd Street (206-0523).

NONSENSE—Dan Goggin's musical adventures of five motivated nuns who try to mount a talent show to raise money for what they consider a good cause. Featured in the cast are Suzi Winson, Helen Baldassare, Susan Gordon-Clark, Nancy Johnston, and Julie J. Hafner. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; \$27.50 to \$32.50. **Douglas Fairbanks Theater**, 432 West 42nd Street (239-4321). ●●

OIL CITY SYMPHONY—A musical revue written by Mike Craver, Mark Hardwick, Debra Monk, and Mary Murfitt, and performed by the same five creators; directed by Larry Forde. Theme is that of a reunion recital by four graduates of the city's highschool. Tuesday through Thursday at 8, Sunday at 7; \$23; Friday at 8, Saturday at 7 and 10, Sunday at 3; \$27. **Circle-in-the-Square Downtown Theater**, 159 Bleecker Street (254-6330).

ON TINA TUNA WALK—A gay comedy by John Glines about five young men on Fire Island on Midsummer Eve, directed by Peter Pope. Featured in the cast are Eddie Cobb, Hans Tester, Mark Irish, John Sperdakos, and Richard Reid. Wednesday through Saturday at 8:30, Sunday at 4 and 8:30; through 9/4; \$12.50. The Glines at **Courtyard Playhouse**, 39 Grove Street (869-3530).

PERFECT CRIME—Warren Manzi's psychological cat-and-mouse duel between a detective and a doctor; directed by Jeffrey Hyatt. Featured in the cast are the author, Cathy Russell, Brian Dowd, Michael Worth, Lionel Chute, and W. MacGregor King. Tuesday through Saturday at 8, Sunday at 3 and 7, Saturday at 2; \$25. **Harold Clurman Theater**, 412 West 42nd Street (695-3401). ●

THE RIVALS—Richard Brinsley Sheridan's satire about a man who poses as his own rival in order to win his beloved's hand. Mrs. Malaprop's is on hand in this one. Friday and Saturday at 8, Sunday at 3 and 7:30; through 8/29; \$10 and \$12. **Westside Theater**, 252 West 81st Street (874-7290).

ROAD—Kevin Bacon stars in Jim Cartwright's play, set in a small Lancashire working-class town whose inhabitants are railing against economic hardships. Included in the cast are Michael Wincott, Betsy Aidem, Jack Wallace, Gerry Bamman, Jayne Haynes, and Joan Cusack. Audience may follow the action physically or just sit and watch. Tuesday through Friday at 8, Saturday at 2 and 8, Sunday at 3 and 7:30; 7/14 through 9/18; \$25. **La MaMa Annex Theater**, 66 East 4th Street (475-7710).

THE ROAD TO MECCA—Athol Fugard's story about love and trust in a desolate South African village; directed by the author. Featured in the cast are Yvonne Bryce-land, Kathy Bates, and the author. Monday through Saturday at 8, Wednesday and Saturday at 2; \$25 to \$29.50. **Promenade Theater**, 2162 Broadway at 76th Street (580-1313).

A SHAYNA MAIDEL—(Yiddish for *A Pretty Girl*). Barbara Lebow's story of two sisters and their father, and the experiences which have torn the family apart and brought them back together again; directed by Mary B. Robinson. Featured in the cast are Tandy Cronyn, Ava Haddad, Stephen Pearlman, Katharine Hiler, Bruce Nozick, and Suzanne Toren. Tuesday through Thursday at 8, Saturday at 2, \$27; Wednesday at 2, \$25; Friday and Saturday at 8, Sunday at 3, \$29. **Westside Arts Theater**, 407 West 43rd Street (541-8394).

STEEL MAGNOLIAS—Robert Harling's play about society matrons who live, discuss, snack, and enjoy life as they are beautified at the same beauty parlor regularly; directed by Pamela Berlin. Featured in the cast are Stacy Ray, Susan Mansur, Anne Pitoniak, Constance Shulman, Betty Moore, and Rosemary Prinz. This sweet, small play is entertaining and moving. Tuesday through Friday at 8, Saturday at 6 and 10, Sunday at 3 and 7:30; \$24 to \$30. **Lucille Lortel Theater**, 121 Christopher Street (924-8782). ●

TAMARA—John Krizanc's participatory adventure, based on two days (1927) in the life of Tamara De Lempicka, takes place in a lavishly-decorated Italian villa and lets you pursue any character throughout the fifteen rooms of the villa (be sure to wear comfortable shoes); directed by Richard Rose. Monday through Wednesday at 8, \$100; Friday at 8, \$120; Sat. at 5 & 9, \$135; Wed. at 2, \$60. **Seventh Regiment Armory**, Park Ave. & 66th St. (239-2590).

TEN-PERCENT REVUE—Musical by Tom Wilson Weinberg, featuring Lisa Bernstein, Robert Tate, James

THEATER

Humphrey, Rainie Cole, and Helena Snow performing twenty numbers exploring gay and lesbian culture; directed by Scott Green. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 4 and 7; \$20. **Actors' Playhouse**, 100 Seventh Avenue South (691-6226).

THREE WAYS HOME—S. Epaphia Merkerson, Malcolm-Jamal Warner, and Mary McDonnell star in Casey Kurti's drama about a savvy, streetwise supermom who is fiercely devoted to giving her children a better life; directed by Chris Silva. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; \$24.50 to \$27.50. **Astor Place**, 434 Lafayette St. (254-4370).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma*, both directed by Kenneth Elliott. Featured in both casts are David Drake and Carole Monferdini. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; \$24 to \$26. **Provincetown Theater**, 133 Macdougall Street (477-5048). ●●

WINE IN MY BLOOD—Musical, by Millicent Comparato and Betty Martini, about Italian immigrants on Mulberry Street in 1924. Thursday through Saturday at 8, Sunday at 2; \$25. **American Jewish Theater**, 15 West 28th Street (683-7702).

THEATER COMPANIES

AMERICAN REPERTORY THEATER—Robert Brustein's radical transformation of Luigi Pirandello's *Six Characters in Search of an Author*; directed by the author; through 7/26. Alternating with Keith Reddin's *Big Time: Scenes From a Service Economy*; directed by Steven Schachter, described as a merciless attack on the seamy ethics of contemporary big business. Featured in the cast are William Converse-Roberts, Cherry Jones, Sandra Shiley, Peter Crombie, Thomas Derrah, and Harry A. Murphy. 7/13 through 19, and 7/27 through 30. Presented by The First New York International Festival of the Arts, **Joyce Theater**, 175 Eighth Avenue (242-0800).

ENSEMBLE STUDIO THEATER MARATHON '88—Twelve one-acters are shown, through 7/18, in three series of four plays a night, with works by Lanford Wilson, Horton Foote, Romulus Linney, Oyama, and others. Friday and Saturday, \$20; weekdays, \$18, Sunday, \$12. Call theater for a brochure, complete with dates, times, and details. **Second Floor Mainstage**, 549 West 52nd Street (247-3405).

FREE SHAKESPEARE IN THE PARK—Gerald Freedman directs the "screwball comedy" *Much Ado About Nothing*, starring Kevin Kline, Blythe Danner, Brian Murray, Jerry Stiller, and Phoebe Cates. This is the 4th production of Papp's 36-play Shakespeare Marathon. Tues. through Sun. at 8. Tickets, one per person, are distributed free at 6:15 at the theater; through 7/23. Next park production is *King John* (who may have been morally bankrupt, but his reign was rich in intrigue and rife with deceit), with Mariette Hartley. 8/5 through 9/3. **Delacorte Theater**, in Central Park (enter the park at 81st Street and Central Park West, or, on the other side, at 79th Street and Fifth Avenue) (861-7277).

REPERTORIO ESPANOL—Eduardo Machado's *Revoltillio*; Gloria Gonzalez's *Cafe con Leche* and *Padre Gomez y Santa Cecilia*; Richard Talesnik's *La Fiaca*; *La Generala*, a 1910 zarzuela by Perrin, Palacios, and Vives—in rotating repertory, with dance events. Call theater for specific dates and times. Performances: Thursday through Saturday at 8, Sunday at 3 and 7; \$12 for plays, \$16 for musicals. **Gramercy Arts Theater**, 138 East 27th Street (889-2850).

THIRTEENTH STREET REPERTORY COMPANY—Israel Horowitz's *Line* (now beginning its 13th year); Wed. through Sun. at 9:30. In rotating repertory with Anne Harson's *Monkeyshines*, Wednesday through Sunday at 7; through 9/4; \$10. **13th Street Repertory Company Theater**, 50 West 13th Street (675-6677).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ABOUT FACE JULYFEST—Three one-acters in repertory: Lavonne Mueller's *War and Things*, Sean Burke's *Shepherds and Sheep*, and Barbara Wiechmann's *Feeding the Moonfish*. 7/19 through 26; \$8. Phone theater for specific details (dates and times). **Nat Horne Theater**, 440 West 42nd Street (279-3100).

A CIRCLE—Bob Morris's play takes place in Italy, centering on a couple hiding out from the Big City. Monday, and Wednesday through Saturday at 8, Saturday at 2, Sunday at 3; \$4; through 7/17. First New York International Festival of the Arts production. **Theater for the New City**, 155 First Avenue (245-1109).

THE CREDITORS—A revival of August Strindberg's play, directed by Steven Baker, tells of the destruction of a marriage by an ex-husband obsessed by revenge, betrayal, jealousy, and infidelity. Featured in the cast are Elizabeth De Charay, Steven Baker, Robert Wilde, and Wayne North. Thursday through Sunday at 8; \$5; through 10/30. **Dramatis Personae Theater**, 25 East Fourth Street (673-4382).

DARK NIGHT OF THE SOUL—Paul Bernard's play about a nun and a priest who are confined to an institution run by the Catholic Church. Featured in the cast are Janice Medlock and Paul Bernard. Through 7/14 at 8 (7/17 at 3); \$10. **Perry Street Theater** (at 7th Avenue South) (279-4200).

DOROTHY PARKER, A SYMPTOM RECITAL—Linda Lipson stars in this musical, based on the life of Parker and featuring her lyrics; music by Leo Carusone; directed by Andy Hostettler. Thursday through Saturday at 8:15, Sunday at 7; \$8; through 7/24. **Theater 22**, 54 West 22nd Street (279-4200).

FAT MAN IN SKIRTS—Nicky Silver's comedy concerns a stuttering, Katharine Hepburn-obsessed teenager, son of a film director. After a plane crash, the kid and his mother are stranded on an island. Featured in the cast are Debra Riessen, Chuck Coggins, Stephanie Corres, and Bill Christ. Thursday through Sunday at 8; \$8; through 7/17. Vortex at the **Sanford Meisner Theater**, 164 Eleventh Avenue (206-1764).

THE HOT L BALTIMORE—Revival of Lanford Wilson's portrayal of the residents of a seedy hotel coming to terms with the potential loss of their home; directed by Henry Fonte. Featured in the cast are Barbara Berque, Donnah Welby, Michael Curran, Pat Squire, and Milton Elliott. Wednesday through Saturday at 8, Sunday at 7; \$8; 7/13 through 31. **The Shandol Theater**, 137 West 22nd Street (243-9504).

JIKA—The First New York International Festival of the Arts presents a portrayal of student unrest in South Africa, written and directed by Maishe Maponya. 7/14 through 17, 21 and 22, 28 through 31 at 7:30; Saturday and Sunday at 3; \$8 to \$10. **Henry Street Settlement**, 466 Grand Street (598-0400).

ON TINA TUNA WALK—A gay comedy by John Glines about five young men on Fire Island on Midsummer Eve, directed by Peter Pope. With Hans Tester, Eddie Cobb, John Speredkos, Mark Irish, and Richard Reid. Wednesday through Saturday at 8:30, Sunday at 4 and 8:30; 7/6 through 9/4; \$12.50. The Glines at **Courtyard Playhouse**, 39 Grove Street (869-3530).

THE RAPTURE TWO—STEP—Dick Beebe's tragic comedy about the disintegration of a marriage due to an impending apocalypse. Wednesday through Saturday at 8, Sunday at 7; \$8. **Home Theater**, 44 Walker Street (431-7434).

SEXTET—Annette Hunt stars in Ward Morehouse III's farce about a couple who try to get away from it all at a time-sharing co-op in Atlantic City; directed by Fritz Richard. Tuesday through Saturday at 8, Sunday at 2; \$8; from 8/11. **Raft Theater**, 422 West 42nd Street (279-4200).

SWITCH—Fred Fondren's comedy wherein a prestigious actor goes to bed after an opening night and wakes to discover that he has become the character he was playing; directed by the author. Featured in the cast are Steven Gilbert, Stephen Boker, Melissa Hanson, and Alex Smith. Wednesday through Saturday at 8; 7/13 through 8/20; \$8. **Prometheus Theater**, 239 East 5th Street (477-8689).

TWELFTH NIGHT—Shakespeare's comedy, directed by H. Ship Pamplin, performed by Gretchen Hopkins, John List, Bobbi Randall, Steve Holloway. Wednesday through Saturday at 8; through 7/30; \$8. American Theater of Actors presentation **Outdoor Theater**, 314 West 54th Street (581-3044).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York Magazine* will be happy to advise you.

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ART

EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

GEORGE AULT—Works on paper by this American Precisionist; through 7/29. Vanderwoude Tananbaum, 24 E. 81st St. (879-8200).

SYLVIA GUIREY—A series of five abstract paintings based on Fragonard's painting, "La Bascule"; through 7/22. McCoy, 19 E. 71st St. (570-2131).

CLAUDE PISSARRO—Paintings and pastels; through 8/31. Kahan, 922 Madison Ave. (744-3511).

GRAHAM SUTHERLAND—A survey of prints by this British artist, from 1922-1980; through 10/1. Grolier Club, 47 E. 60th St. (838-6690), Mon.-Fri. 10-5.

FULVIO TESTA—Forty small-scale watercolors of imaginary landscapes; through 7/29. Bernard, 33 E. 74th St. (988-2050).

AUGUSTO TORRES—A retrospective of paintings and drawings by this Uruguayan modernist painter; through 7/31. Americas Society, 680 Park Ave. (249-8950).

IGNACE VAN ISAKER—New paintings; through 7/8. Staempfli, 47 E. 77th St. (535-1919).

57th Street Area

JOSEPH CORNELL—Collages executed during the sixties; through 9/16. Pace, 32 E. 57th St. (421-3292), Mon.-Fri. 9:30-5:30.

JULIO GONZALEZ—Paintings and drawings from 1900-40; through 8/20. Kent, 41 E. 57th St. (980-9696), Mon.-Fri. 10-5:30.

COLIN GRAY—A new body of work that consists of everyday household objects and tools fabricated by the artist; through 7/29. Siegel, 24 W. 57th St. (586-0605), Tue.-Fri. 10-5.

DAVID HOCKNEY—A survey of drawings from the past twenty years; through 7/29. Emmerich, 41 E. 57th St. (752-0124).

DAVID HOCKNEY—Selected prints; through 7/25. Drake, 50 W. 57th St. (582-5930).

JUSTEN LADDA—A simulated "group exhibition" of paintings and sculpture, for which the artist has recreated well-known paintings and sculptures; through 7/15. Lelong, 20 W. 57th St. (315-0470).

PABLO PICASSO—Paintings and prints from 1950-1973; through 7/30. Krugier, 41 E. 57th St. (755-7288).

SoHo and TriBeCa

GARY BACHMAN—Recent brush and ink drawings; through 7/31. Wolff, 560 Broadway (431-7833).

RICHARD BELLO/TONY LORDI—Body cast ceramic sculptures/Mixed-media replicas of the Empire State Building; 7/13-8/8. Jack, 138 Prince St. (966-4235).

ELIZABETH GARRITY/SUSAN HAMBLETON—Paintings of architectural interiors and exteriors/Landscape paintings. Through 7/23. Trabia-MacAfee, 54 Greene St. (226-3552).

MARCO DE GUELTZL/JOHN LEWIS—Functional glass objects by both. Through 7/30. Heller, 71 Greene St. (66-5948).

PEGGY HADDEN—Paintings on paper in a series entitled,

"Field Collisions"; through 7/30. Stark, 568 Broadway (925-4484).

WANDA KOOP—Large-scale paintings that depict masks and motifs from the Chinese opera; through 7/31. 49th Parallel, 420 W. Broadway (925-8349).

STEPHANIE BRODY LEDERMAN—New paintings; through 7/15. Katzen-Brown, 475 Broome St. (966-4469).

UNG NO LEE—A retrospective of works by this Korean artist, including paintings and drawings from the 1950s to the 1980s; through 7/16. Facchetti, 476 Broadway (966-5991).

CHARLES MOORE—Fifty drawings by this architect, of projects in California, Berlin, and New Orleans; through 8/12. Protetch, 560 Broadway (966-5454).

REE MORTON—Sketchbooks by this artist who died in 1977, in an exhibition curated by Cynthia Carlson and Allan Schwartzman; through 8/27. Franklin Furnace, 112 Franklin St. (925-4671).

DENNIS OPPENHEIM—Scale models and drawings of his "Olympic Park Project"; through 8/12. Plumb, 81 Greene St. (219-2007).

NINA TALBOT/BARBARA ROTHENBERG—Recent paintings by both. Through 7/31. Ingber, 415 W. Broadway (226-2221).

Other

LAURA FOREMAN/BONNIE LUCAS—34 assemblages based on the nude, using Goya's "Naked Maja" as a prototype/Paintings on paper with themes that explore childhood and domesticity. Through 7/23. Souyun Yi, 249 Centre St. (334-5189).

ADA GILMORE—Woodcuts and watercolors from the 20s and 30s, by this Provincetown printer; through 7/30. Ryan, 452 Columbus Ave. (799-2304).

ELYN ZIMMERMAN/JEAN-PIERRE PERREAULT—Models, drawings, and large-scale photographs of ten public art projects by this artist; through 8/28/Works on paper by a Canadian choreographer; through 7/31. Wave Hill, 675 W. 252nd St., Bronx (549-3200), 10-4:30 daily.

GROUP SHOWS

Madison Avenue and Vicinity

CECIL—16 E. 72nd St. (517-3605), Tue.-Fri. 10-6. Paintings and sculpture by Gagnier, Haley, Masback, McCoubrey, Sherk, Uchiyama; through 7/29.

GRAHAM MODERN—1014 Madison Ave. (535-5767). Early works by Beall, Cicero, Crile, Fried, Poor, Resika, Santlofer, Thorne, and other gallery artists; through 7/29.

HAMILTON—19 E. 71st St. (744-8976). Recent works on paper by Biederman, Bochner, Heeks, Mangold, Nozkowski, Stephan, Winters, others; through 7/15.

PRAKAPES—19 E. 71st St. (737-6066). Works by Graves, Henri, Herbin, Moholy-Nagy, Moore, Parker, Roehl, Rossi, others; through 7/22.

REINHOLD BROWN—26 E. 78th St. (734-7999). Graphic designs by Arnoldi, Greiman, Hofmann, Kurlansky, Sato, Skolos, others; through 7/15.

SOLOMON—959 Madison Ave. (737-8200), Mon.-Fri. 10:30-5. Paintings and sculpture by De Kooning, Leger, Warhol, others; through 7/30.

WEINTRAUB—988 Madison Ave. (879-1195). Works by Botero, Chagall, Moore, Tamayo, Utrillo, others; through 8/15.

YORK—21 E. 65th St. (772-9155). 19th- and 20th-century paintings by Chase, Durand, Graham, Hill, Stella, others; through 7/29.

57th Street Area

ACA CONTEMPORARY—41 E. 57th St. (644-8300). "Land," with works by Beerman, Davis, Freilicher, Kessler, Mangold, Wegman, Zwack, others; through 7/9.

BLUM HELMAN—20 W. 57th St. (245-2888). Works by Barth, Nelson, Young; on 8th floor, sculpture and drawings by gallery artists; through 7/30.

CHRISTIE'S—502 Park Ave. (546-1000), Mon.-Fri. 10-5. Porcelain and silver soup tureens from the Campbell Museum Collection; through 7/29.

CLARK—24 W. 57th St. (246-2205). "American Ceramics from 1876 to the Present"; through 7/31.

DE NAGY—41 W. 57th St. (421-3780). Works by Brown, Castoro, Cohen, Forsman, Jarden, Robbin, others; through 7/28.

DEUTSCH—20 W. 57th St. (765-4722), Mon.-Fri. 10-5:30, closed Sat. Works by 20th-century American painters and sculptors; through 8/18.

DINTENFASS—50 W. 57th St. (581-2268). Works by Bailey, Clarke, Hanson, Jordan, Katzman, Lieff, Sparre; through 7/18.

FRUMKIN/ADAMS—50 W. 57th St. (757-6655). Works by Chin, Cole, Krueger, Kumata; through 8/30.

GOODMAN—41 E. 57th St. (593-3737), Mon.-Fri. 10-6. Works by Botero, Calder, de Kooning, Dubuffet, Leger, Lichtenstein, Miro, Picasso, Rosenquist, others; through 7/30.

GRAND CENTRAL—24 W. 57th St. (867-3344). Paintings by American Impressionists and Post-Impressionists, including Biddle, Gutmann, Porthast, Olsen, Ryder, others; through 7/29. Grand Central, 24 W. 57th St. (867-3344).

HARBOR—24 W. 57th St. (307-6667), Mon.-Fri. 10-6. 19th and 20th-century prints by Benton, Kent, McBay, Pennell, others; through 7/30.

HEESY—50 W. 57th St. (245-1420), Tue.-Fri. 10-5:30. Works by gallery artists; through 7/29.

HEIDENBERG—50 W. 57th St. (586-3808). Works by Arp, Chadwick, Chia, Meadmore, Nevelson, Paladino, others; through 8/19.

HERSTAND—24 W. 57th St. (664-1379). Sculpture and drawings by Archipenko, Brancusi, Calder, Dubuffet, Fonseca, Gonzalez, Hepworth, Maillol, Noguchi, Rodin, others; through 9/17.

I.B.M.—Madison Ave. at 56th St. (307-5921). "18th-20th-Century European and American Painting and Sculpture: Highlights from the Collection of the Museum of Art, Rhode Island School of Design"; through 9/10.

JACOBSON—50 W. 57th St. (582-4695). "Spatial Displacement," with works by Amenoff, Berthot, Cornell, Guston, Kiefer, O'Connell, Thiebaud, others; through 7/29.

PACE—32 E. 57th St. (421-3292), Mon.-Fri. 9:30-5:30. Large-scale sculpture by Calder, Dubuffet, Nevelson, Serra, Smith, others; through 9/16.

ROSS—50 W. 57th St. (307-0400). Works by Outsider artists, including Aiken, Clay, Eddy, Hamilton, Kalmia, Murry; through 7/22.

ST. ETIENNE—24 W. 57th St. (245-6734), Tue.-Fri. 11-5. Works by Grandma Moses, Kane, Klimt, Kollwitz, Schiele, others; through 9/16.

SCHMIDT-BINGHAM—41 W. 57th St. (888-1122). "Oxymorons in Art," with paintings by Erlebacher, Felch, Neel, Rasely, Sims, Treiman, Wilde, Wilson; through 7/22.

TILTON—24 W. 57th St. (247-7480). Paintings and drawings by Latino artists; through 8/15.

East Village

KENKELEBA HOUSE—214-16 E. 2nd St. (674-3939). Paintings by African American artists Cortor, Lee-Smith, Morley; through 7/17.

NATURE MORTE—204 E. 10th St. (420-9544). Architectural plans and models for alternative gallery spaces by Breslin and Mosseri, Hawkinson and Smith-Miller, Oubrierie and Arad, Scofidio and Diller, Sorkin; through 7/24.

ON THE WALL—328 E. 11th St. (460-0963). Works by Benton, Kling, Kurtzman; through 7/31.

POSTMASTERS—66 Ave. A (477-5630), Wed.-Fri. 12-6. Works by Baker, Burton, Diao, Formisano, Frank, Hoberman, Kolbowksi, Rankin, Wallace & Donohue; through 7/17.

P.P.O.W.—337 E. 8th St. (529-1313). "100 Years: A Tradition of Social and Political Art on the Lower East Side," with works by Abbot, Haacke, Hine, Johnson, Purple, Quinones, Rupp, Thek, Wong, others; through 7/15.

SoHo and TriBeCa

ILAN—270 Lafayette St. (226-5145). Abstract and figurative paintings by 19 emerging Mexican artists; through 7/14.

ALEXANDER—59 Wooster St. (925-4338). Works by gallery artists and others; through 8/12.

LUCHINCLOSS—558 Broadway (966-7753). "Works on Paper: Selections from the Garner Tullis Workshop," with prints by Chase, Erickson, Horn, Janowich, Lee, Muehleman, Seborovski; 7/16-8/5.

BEITZEL—113 Greene St. (219-2863). Works by gallery artists; through 7/31.

BERNARDUCCI—560 Broadway (334-0982). Small-scale paintings, drawings, sculpture, and photography by Carey, Davis, Hannock, Li-Trincere, Wong, Wasow, others; through 7/30.

BRANDT—568 Broadway (431-1444). Works by Beaumont, Fuss, Jones & Ginzler, Minter, Simpson; through 7/23.

JURGIN—270 Lafayette St. (219-8379). Works by Graham, Hajamadi, Pitz, Ruppertsberg, Saret, Tasset, Welling; through 7/30.

IUSTAMANTE—560 Broadway (226-2106). Works by Chusit, Jemsey, Ohana, Quigly, Schaefer, Wallace, others; through 8/6.

AVIN-MORRIS—100 Hudson St. (226-3768), by appointment in August. Works on paper by Outsider artists, including Bowles, Finster, Murray, Yoakum; others; through 9/10.

ONE—560 Broadway (431-7017). State, trial, and working proofs by Bluhm, Cheng, Fisher, Heeks, Humphrey, Johnson, Kapp, Rand, Seborovski; through 7/30.

COOPER—155 Wooster St. (674-0766), Mon.-Fri. 10-5. Works by gallery artists; through 7/30.

ROWN POINT PRESS—568 Broadway (226-5476), Mon.-Fri. 9:30-5:30. "Related to Landscape," with prints by Brice, Gornik, Mangold, Steir, Thiebaud, others; through 8/20.

UTLER—164 Mercer St. (219-1577). Works by Banicki, Carrino, Elaine, Goode, Pfister, Shechet, Wolff; through 7/29.

DAVIDSON—415 W. Broadway (925-5300). Still life paintings by Anthony, Deichler, Goodman, Miller, Stave; through 9/2.

ONAHUE—560 Broadway (226-1111). Works by Jim C. Goodfellow, Hamel, Mekul, Lamson, Lee, R.V., Vengrow; through 7/30.

DRAWING CENTER—35 Wooster St. (219-2166). "Creative Copies: Interpretive Drawings from Michelangelo to Picasso"; through 7/23.

INSTEIN—591 Broadway (226-1414). Works by Awalt, Berkeley, Bramson, Cornell, Faden, Parness, Pekarsky, Plotkin, Sallick, Sleight, Sullivan, Waid; through 7/30.

SMAN—70 Greene St. (219-3044), by appointment only in August. "Looking at New Work," with works by Bowling, Crawford, Hoke, Hristoff, Pfister, Zito; through 9/10.

AWBUSH—568 Broadway (966-6650), Mon.-Fri. 10-6. Paintings by Aljian, Brazelton, Powley, Rose,

Smith, Wilcox; through 7/27.

GLADSTONE—99 Greene St. (431-3334). Works by Mapplethorpe, Prince, Ruff, Wall; through 7/29.

HANSON—415 W. Broadway (334-0041). Works by Carrino, Christian, Clough, Hoerlein, Kass, Keister, Lehdorff & Trulzsch, McNeil, Moses, Orr, Royston; through 8/20.

HOFFMAN—429 W. Broadway (966-6676). "The Acme Studios," with works by Magill, Said, Shiraishi, Teister; through 7/29.

KOURY WINGATE—578 Broadway (966-5777). Paintings and sculpture by Blair, General Idea, Herold, Laub, Smith, others; through 7/22.

LANG & O'HARA—568 Broadway (226-2121), Mon.-Fri. 10-5:30. "Accrochage," with works by Albers, Cheng, Dedecker, Desiderio, Hill, Spear, Whisler, Wiley; through 7/30.

LIGUORI—93 Grand St. (334-0190). Works by Barth, Casey, Dill, Hsiao, Serra, others; through 7/30.

LITTLEJOHN-SMITH—133 Greene St. (420-6090). "Billboards," by Dennis, Feininger, Helander, Palaia, Siskind, others; through 7/23.

LORENCE-MONK—568 Broadway (431-3555), Tue.-Fri. 11-5. "Objects," by Artschwager, Beuys, Duchamp, Holzer, Johns, Kounellis, Lemieux, Nauman, Raetz, Man Ray, Skoglund, Uglow; through 7/29.

MARCUS—578 Broadway (226-3200), Tue.-Fri. 10-6. Works by Adams, Butter, Drake, Ess, Innerst, Larmont, Shaver, Tansey, Zwack, others; through 9/3.

MILLIKEN—98 Prince St. (966-7800), closed Sat. in July. Works by Bittleman, Castle, Currier, Deihl, Hawley, Saba, others; through 7/15.

NEUBURG—580 Broadway (219-1885), Mon.-Fri. 10-6. Sculptures by Armleder, Keister, Marclay, Staehle; through 7/30.

NOLAN—560 Broadway (925-6190), Mon.-Fri. 11-5. Drawings by Cahn, Lupertz, Penck, Polke, Rainer; through 7/29.

NOSEI—100 Prince St. (431-9253). "Mutations," with paintings and works in other media by Alexander, Brenner, Byron, DiBenedetto, Lang, Parrino, Hodgkins, others; through 9/15.

PEARL—420 W. Broadway (966-5506), Tue.-Fri. 10-5:30. "New in New York: 1988 Summer Invitational"; through 8/12.

PENINE HART—105 Hudson St. (334-3522). Small works by Banks, Brooker, Conte, Hoeflich, Kezur; through 7/30.

PERLOW—560 Broadway (941-1220), Mon.-Fri. 10-6. "New Talent," with paintings, sculpture, and drawings by 12 artists; through 9/10.

PROTETCH—560 Broadway (966-5454). Works by Arakawa, Jensen, LeWitt; through 7/15.

RASTOVSKI—560 Broadway (966-4571). Works by Herrera, Infinite, Salvatori, Segovia, Sokic, Gonzalez-Torres, Young K; through 7/16.

ROSENBERG—115 Wooster St. (431-4838). "The Landscape: Real and Imagined," with paintings and works on paper by Allen, Lerner, Pinette; through 7/30.

RUGGIERO HENIS—415 W. Broadway (966-3711). Figurative paintings by Arisman, Klein, Robinson, Schefman, Valentin; through 7/30.

SCHREIBER/CUTLER—171 Spring St. (925-1441). Works by Baptiste, Breder, Caranicas, Eddy, Luce, Rivera, others; through 8/12.

SHAINMAN—560 Broadway (966-3866), Tue.-Fri. 10-6. "David and Goliath," with works by Bowen, Ceccobelli, Coyne, Dean, Raymond, Snow, others; through 7/29.

SHAPOLSKY—99 Spring St. (334-8172). Works by gallery artists; through 7/30.

SHARPE—152 Wooster St. (777-4622), Mon.-Fri. 10-6. Works by Rosenberg, Williams, Wood; through 8/30.

SOHO CENTER FOR VISUAL ARTS—114 Prince St. (226-1995). Works by Lemon, Liepelt, Lowe, Spear; through 7/16.

STUX—155 Spring St. (219-0010). "Summer Review," with works by Amar, Anderson, Carroll, Floersch, Gendron, Quentel, Starn Twins; through 7/31.

SZOKO—591 Broadway (219-3510). Prints by Japanese artists, and folding screens by invited artists; through 7/30.

TOLL—146 Greene St. (431-1788). Paintings by Fish-

man, Mitchell, Reed; through 7/28.

TWINING—568 Broadway (431-1830). Works by Benca, Dehner, Hockney, Messer, Tress, Willis, Wofford, others; through 8/15.

VIAFORA—568 Broadway (925-4422). Works by Calaway, Kahn, McFayden, Rawls, others; through 7/30.

WEBER—142 Greene St. (966-6115). Works by Boetti, Cooper, McCollum, Walthier; through 7/25.

ZARRE—379 W. Broadway (431-3456). Recent abstract paintings by Barth, Boyd, Crile, Ohlson, Swain, Thorne, others; through 7/30.

Other

CREATIVE TIME'S ART ON THE BEACH—54-05 2nd St., Hunter's Point, Queens (619-1955), Thu.-Sun. 1-6. Free. Installations by Castrucci, Godfrey, Landers, Reichlin, Simonian, Ungers; 7/16-9/18.

BMW—Park Ave. at 51st St. (573-2000), Mon., Tue., Thur., Fri. 10-6, Wed. 12-8, Sat. 12-6. Works that celebrate nature, by Benglis, Doner, Kelly, Mazur, Smyth, Woodman, others; through 9/15.

F.I.T.—227 W. 27th St. (935-3960). Entries for the New York Waterfront Competition, sponsored by the Municipal Art Society; "Extended Visions," with works by Fox, Frimkess, Martin, Resnik, others; through 7/30.

GLASS—315 Central Park West (787-4704), Wed.-Fri. 1-6. Works by Gross, Kleinholz, Soyer, Weber; through 8/31.

I.S.D.—305 E. 46th St. (265-6511), Mon.-Fri. 9-5. Works by 12 contemporary Brazilian artists; through 9/17.

LEDISFLAM—108 N. 6th St. (718-388-9055), Wed.-Sun. 12-6. "Big Drawings," by Acheson, Harrison, Jones, Koorland, Engels; through 7/24.

PAINEWEBBER—1285 Ave. of the Americas (713-2885), Mon.-Fri., 8-6. "City Folk: Ethnic Traditions in the Metropolitan Area"; through 9/9.

PRIVATBANKEN—20 W. 55th St. (751-0714). Forty Danish posters made between 1910-40, by Andersen, Brasch, Bogelund, others; through 7/16.

PROSPECT PARK—Brooklyn (718-287-3474). "Step One: The Sculpture Walk in Prospect Park," with works by Bills, James, Masters, Neal; through 10/30.

SNUG HARBOR—1000 Richmond Terrace, Staten Island, N.Y. (718-448-2500), \$1 donation. "Snug Harbor Sculpture Festival"; through 10/2.

PHOTOGRAPHY

ROBERT BOWEN/RICHARD EDELMAN—Color pinhole photographs of rural New York landscapes/Photographs of East and West Berlin. Through 8/4. Puchong, 36a Third Ave. (982-1811).

BURDEN—20 E. 23rd St. (505-5555). "Swimmers," with photographs by Archibald, Callahan, Erwit, F. Fonssagrives, Metzker, Munkasci, Plachy, Saltzman, others; through 7/30.

JOAN FONTCUBERA—Four series of frottograms by this Spanish photographer whose works are also on exhibit at MOMA; through 8/19. Zabriske, 724 Fifth Ave. (307-7430).

LEE FRIEDLANDER—Twenty-seven photographs from his book, *Cray at Chippewa Falls*; through 7/15. New York University, Tisch School of the Arts, 721 Broadway (998-1930).

KAREKIN GOEKJIAN—568 Broadway (226-2251). Photographs of man made structures or ruins in nature; through 7/28. Pfeifer, 568 Broadway (226-2251).

WILLIAM HELLERMAN—Color photographs of New York and Miami; through 7/21. Capp, 223 E. 10th St. (982-4444).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12-8 (5-8 free of charge), Wed.-Fri. 12-5, Sat.-Sun. 11-6. \$2.50 admission. Through 7/20: "Josef Koudelka"; "William James Stillman: Poetic Localities." Through 7/24: "Amazon: Self-Portraits by Miep ter Hoeven." 7/15-9/11: "Two to Tango: Photographic Collaborations."

I.C.P./MIDTOWN—77 W. 45th St. (869-2159), Mon.-Fri. 11-6, Sat. 12-5, Sat. 12-5. Free. Through 7/16: "Private Enemy-Public Eye: The Work of Bruce Charlesworth."

PEGGY JARRELL KAPLAN—Portraits of choreographers,

performing, and visual artists; through 7/20. Feldman, 31 Mercer St. (226-2322).

MICHAEL KENNA—Black-and-white photographs of nuclear power plants and industrial sites, taken at night, or in the rain; through 7/29. Photofind, 138 Spring St. (334-0010).

LIEBERMAN & SAUL—155 Spring St. (431-0747). Tue.-Fri. 10-5. Photographs by Berman, Laster, Modica, Moore, Novak, Ross, Schlesinger, others; through 7/30.

NEIKRUG—224 E. 68th St. (288-7741). Wed.-Sat. 1-6. "Rated X," with works by Gatewood, Hujar, Kennedy, Kertesz, Mapplethorpe, Polen, Rosen, Stone, Tress, Witkin, others; through 7/30.

NIKON HOUSE—620 Fifth Ave. (586-3907). "100 Years of Adventure and Discovery"—an exhibition of photographs celebrating the National Geographic Society's centennial year; through 7/31.

PAUL OWEN/KAREN HALVERSON—Black-and-white photographs of small towns in the Catskills/Color photographs of New York. Through 7/23. Witkin, 415 W. Broadway (925-5510).

STALEY-WISE—177 Prince St. (777-1590). Color and black-and-white photographs by Dahl-Wolfe, Horst, Turbeville, Weston, others; through 7/31.

PERFORMANCE

CREATIVE TIME'S ART ON THE BEACH—54-05 2nd St., Hunters Point, Queens (619-1955). 7/15 at 5:30: Opening Party, with a performance by Kain Karawahn, and music by the Ordinaires and Sambo Novo. Free. See Group Shows, "Other."

ALICE TULLY HALL—Lincoln Center for the Performing Arts, 140 W. 65th St. (362-1911). "Serious Fun!" 7/14 at 7:30, 7/15-16 at 8: "The Man Who Mistook His Wife for a Hat." \$25. 7/19 at 8: "In One Art and Out the Other," with Kathy Rose and Elodie Lauten. \$15.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.-Sun. 10 a.m.-5. Tue. 10 a.m.-8. \$3.50, seniors and students \$1.50. (Free Tue. 5-8). Through 9/4: "Architectural Art: Affirming the Design Relationship."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.-5:45; Wed., Fri., Sat. 10 a.m.-9. Contribution \$3.50; children \$1.50; free Fri.-Sat. 5-9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Margaret Mead Hall of Pacific Peoples... Celestial Plaza... Aurora Gem Collection and the William Goldberg Collection of Colored Diamonds... Through 9/25: "The Once and Future Korea." Through 8/7: "In the Realm of the Wild: The Art of Bruno Liljefors." Through 8/7: "Australia: A Bicentennial Celebration." Through 8/15: "Pre-Columbian Art from the Ernest Erickson Collection."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.-Sat. 11 a.m.-6, Sun. noon-5. Closed Mon. \$2, students and seniors \$1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Through 8/28: "Selections from the Mr. and Mrs. John D. Rockefeller 3rd Collection of Asian Art." Through 9/15: "The Afghan Folio: Photographs by Luke Powell." Through 8/23: "The Real, the Fake, and the Masterpiece."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thu. 10 a.m.-4:30, Sun. 11 a.m.-4:30. \$1.50, students and seniors \$1. Through 8/23: "Return to the Figure: Three Studies—Philip Guston, Jean Helion, Irene Rice Pereira." Through 8/21: "Italy: One Hundred Years of Photography."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10 a.m.-5, Sat.-Sun. 10 a.m.-5. Donation \$3; students \$1.50; seniors \$1. The Emily Winthrop Miles Collection of Wedgwood... Celebration of Newly Installed Period Rooms... Reinstallation of Egyptian Galleries... 58 Sculptures by Rodin... Through 12/88: "The Hillman Foundation Collection of Modern French Painting. Through 9/5: "A New Brooklyn Museum: The Master Plan Competition." Through 7/25: "Jenny Holzer: Grand

Lobby Installation." Through 9/19: "French Painting from the Brooklyn Museum and Hillman Collections." Through 10/10: "Curator's Choice: Appropriation and Syntax: The Uses of Photography in Contemporary Art." Through 9/7: "In Haiti: Photographs by Walter Rosenblum."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.-Fri. 10 a.m.-5, Sat. 11 a.m.-5, Sun. noon-5. \$2.50; students and seniors, \$1.50. Through 10/9: "The Art of Collecting African Art."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.-9, Wed.-Sat. 10 a.m.-5, Sun. noon-5. \$3; seniors and students \$1.50; free Tue. after 5. Through 9/18: "The Outdoor Chair." Through 9/25: "Spectacle and Illusion: Design at the Paris Opera." Through 8/28: "Ceramics of the Weimar Republic, 1919-1933." Through 9/25: "Annual Reports."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.-Sat. 10 a.m.-6. \$2, students and seniors \$0.50; Sun. 1-6: \$3. Children under 10 not admitted. Fragonard's "The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Tue. 11 a.m.-7:45, Wed.-Sun. 11 a.m.-4:45. \$4.50, students and seniors \$2.50; free Tue. 5-7:45. Through 9/18: "Modern Treasures From the National Gallery in Prague." Through 9/11: "Georges Braque." Through 9/4: "Recent Acquisitions."

HUDSON RIVER MUSEUM—Trevor Park-on-Hudson, 511 Warburton Ave., Yonkers (914-963-4550). Wed., Fri., Sat. 10 a.m.-5, Thu. 10 a.m.-9, Sun. noon-5. \$2, children \$1. Through 10/2: "Sixty Years of Bridal Fashions." Through 10/30: "Motif: Lyndhurst, Photography by Renata Rainer." 7/13-10/16: "Columnar." 7/13-10/16: "Highlights of the Permanent Collection."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.-6, Mon., Wed., Thu. noon-5, Tue. to 8 (free 5-8). Closed Fri.-Sat., major Jewish holidays. \$4, seniors and students \$2. Through 10/2: "From Emptiness—Sinai, Hanegev, Midbar Yehuda: Photographs by Stuart Klipper." Through 9/1: "Time and Memory: Video Art and Identity."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.-8:45, Wed.-Sun. 9:30 a.m.-5:15. Contribution \$5; children and seniors \$2.50. Lila Acheson Wallace Wing and the Iris and Gerald B. Cantor Roof Garden... The Arts of Japan... The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts... Boscotrecase: Wall Paintings from Ancient Rome... Louis XIV Bedroom and Adjoining Entrance Gallery... Charlotte C. and John C. Weber Galleries for Ancient Chinese Arts... André Mertens Galleries for Musical Instruments... 20th-Century Design and Architecture Gallery... Through 9/25: "19th- and 20th-Century Chinese Paintings: Selections From the Robert Hatfield Ellsworth Collection." Through 7/31: "The 1980s: A New Generation." Through 12/31: "It All Begins With a Dot: Exploring Lines in 20th-Century Art." Through 7/31: "Paul Klee: The Berggruen Klee Collection in the Metropolitan Museum of Art." Through 7/31: "The Bauhaus Portfolios." Through 9/4: "From Mountains and Islands: Recent Costume Institute Acquisitions from Asia." Through 9/25: "José Campeche and His Time." Through 8/14: "David Hockney: A Retrospective." Through 10/2: "Descent Into Limbo by Andrea Mantegna." The Cloisters, Fort Tryon Park (923-3700). Tue.-Sun. 9:30 a.m.-5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.-Sat. 10:30 a.m.-5, Sun. 1-5. Suggested donation \$3. Through 8/21: "Beatrice Potter." Through 8/21: "Rosenbach Abroad: In Pursuit of Books in Private Collections." Through 8/21: "Alexander Pope, 1688-1744."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.-Sun. 11 a.m.-5. Free. Through 9/30: "Emblems of His City: José Campeche and San Juan." Through 9/30: "Growing Beyond: Women Artists From Puerto Rico."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.-6, Thu. to 9. Closed Wed. \$5; students \$3.50; seniors \$2. Through 8/16: "Garry Winogrand." Through 7/17: "In Honor of Toiny Castelli: Drawings From the Toiny, Leo, and Jean-Christophe Castelli Collection." Through 9/6: "The Modern Poster." Through 8/30: "Deconstructivist Architect-

ture." Through 8/9: "Projects: Joan Fontcuberta/Pere Formiguera."

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tue.-Sat. 10 a.m.-5; Sun. 1-5, \$3; seniors and students \$2. "Art and Artifacts From North and South America, Ancient to Modern." Through 9/29: "Homage to Yocaju: Contemporary Art of Borinken."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.-Sat. 10 a.m.-5; Sun. 1-5. Free. Through 8/28: "Blatas and His New York World of Music and Theater." Through 2/12/89: "City Play." Through 7/31: "The Reluctant Pillar: New York Ratifies the Constitution." Through 11/13: "A Child's View: Pastimes in the City."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon-8, Wed.-Sun. noon-5. (Free Tue. 5-8). \$2.50, seniors and students \$2. Through 7/31: "The Experimental Tradition: 25 Years of American Architecture."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.-Sat. 10 a.m.-5, Sun. 1-5. \$2; children \$1. "Audubon Watercolors." Through 10/2: "Bellows, Bobbins, and Butter Churns: Keeping House in 19th-Century America. Through 7/15: "Lavish Interiors of 19th-Century New York." Through 8/21: "The Rise and Fall of New York: Building and Unbuilding Manhattan."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Sun.) 10 a.m.-6. Through 9/17: "Anniversaries and Acquisitions." Through 9/3: "Timeless Tales: Three Centuries of Children's Books from The New York Public Library." Lincoln Center, 111 Amsterdam Ave., at 65th St. (870-1630). Through 9/17: "Come On and Hear: The Songs of Irving Berlin." Through 8/24: "The Playwrights' Producing Company: Experiment on Broadway."

NOGUCHI MUSEUM—32-37 Vernon Blvd., Long Island City, N.Y. (718-204-7088). Wed. and Sat. 12-5. Contribution suggested. A collection of over 350 works by the renowned sculptor.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.-Fri. 10 a.m.-5; Sat.-Sun. noon-5:30. Contribution suggested. Through 9/30: "The Making of the Panorama of the City of New York: An Exhibition Documenting the History of the World's Largest Scale Model." Through 8/23: "New Visions: James Little, Whitfield Lovell, Alison Saar."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10 a.m.-5, Sat.-Sun. 1-6. \$1.50; children 50¢. Through 8/28: "Treasures From the Permanent Collection, 1970-1987, Part II." Through 8/28: "The Portrayal of the Black Musician in American Art."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1-8, Wed.-Sat. 11 a.m.-5, Sun. noon-6. \$4, seniors \$2; free Tue. 6-8. "Twentieth-Century American Art: Highlights of the Permanent Collection II"... "Calder's Circus." Through 7/17: "Vital Signs: Organic Abstraction." Through 9/11: "Mancienne Dawson." 7/14-10/2: "The Architecture of Frank Gehry." Whitney Museum at Philip Morris, 42nd St. at Park Ave. (878-2550). Mon.-Sat. 11 a.m.-6, Thu. to 7:30. Free. Whitney Museum at Equitable Center, 787 Seventh Ave., at 51st St. (554-1113). Mon.-Fri. 11 a.m.-6, Thu. to 7:30, Sat. 12-5. Free. "American Mastery: Eight Artists in the Permanent Collection of the Whitney Museum of American Art. Through 8/25: "Joshua Johnson." Whitney Museum Downtown at Federal Reserve Plaza, 33 Maiden Lane at Nassau St. (943-5655). Mon.-Fri. 11 a.m.-6. Free. Through 7/13: "Made in the Sixties: Painting and Sculpture from the Permanent Collection of the Whitney Museum of Art."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). Next sale 9/15. Christie's East—219 E. 67th St. (606-0400). 7/19 at 10 a.m.: "Antique and Fine Jewelry." On view from 7/14.

GREENWICH—110 E. 13th St. (533-5550). Through 7/30: "Tag Sale."

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 7/13 at 10:15 a.m. and 2: "Arcade Auction: Furniture and Decorations." On view from 7/6.

MUSIC AND DANCE

COMPILED BY FLORENCE FLETCHER

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd-66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-6770); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8300).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon-2 and 3-7; Wed. and Sat. 11 a.m.-2 and 3-7; Sun. noon-6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, July 13

MOSTLY MOZART FESTIVAL—Festival Orchestra, Gerard Schwarz conductor; pianist Vladimir Feltsman, mezzo-soprano Frederica von Stade. Overture to Mozart's *Die Entführung aus dem Serail*; arias from Mozart's *La Clemenza di Tito* and *Le Nozze di Figaro*; Haydn's Symphony No. 100, "Military"; Mozart's concert aria "Ch'io mi scordi di te"; Mozart's Piano Concerto No. 27. Avery Fisher Hall at 8. \$13-\$25 (simulcast live on Channel 13 and WQXR). Same program on Tues., 7/12 (sold out). **Note:** at noon Tue., free outdoor rehearsal of part of the program.

HARPSICHORD UNLIMITED SUMMERFEST—Harpsichordist Elaine Comparone and the Bach Family Strings. Early concerti and sonatas. St. Michael's Church, Amsterdam Ave. and 99th St., at 8. \$10.

DAVID LEE ROTH, with Poison. Madison Square Garden at 8. \$18.50, \$20.

MUSICA TRADICIONAL—"A Musical Celebration of Puerto Rican and Colombian Folk Culture," with Los Pleneros de la 21 and Impacto Vallenato. American Museum of Natural History, C.P.W. and 79th St. (769-5315), at 7:30. Free with museum donation.

TOBACCO ROAD—Latin-jazz ensemble. N.Y. Public Library, Hamilton Grange branch, 503 W. 145th St., at 4:30. Free.

RICHARD FRANK/STONY CREEK BAND—Country and Western music. Austin J. Tobin Plaza, World Trade Center, Church St. between Liberty and Vesey, at 12:15. Free.

ANTHONY GLISE, guitarist/**CECILIA DE QUEROL**, flutist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

SALANT AND BOSSI—Jazz. Continental Insurance Atri-

um, 180 Maiden Lane at Front St., at 12:15. Free.

KINSLOW BROTHERS BAND—Grand Central Tower, 140 E. 45th St., at noon. Free.

STAN RUBIN—Swing band, with the Tigertown Five, in hits from the '20s, '30s, and '40s. Battery Park City Esplanade at the "Upper Room" sculpture, Albany St., at 12:30. Free (rain date Thur.).

NOONDAY CAFE—Outdoors in the churchyard at Trinity Church, Broadway and Wall St. Today at 12:30: the Meri Slaven Quartet. Free.

STRICTLY STRINGS ORCHESTRA OF NEW YORK, Thomas Elefant conductor. Works of M. Haydn, Grieg, Nanes. Bargemusic, Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. Free.

JULIUS GROSSMAN ORCHESTRA—With soprano Donna Zapola. Handel's *Water Music*; Bizet's Symphony in C; operatic arias. Seaside Park, Seabreeze Ave. and W. 5th St., Brooklyn, at 8. Free.

SCOTTI RHODES, vocalist/**SCOTT NAPOLI COMBO**—Pier-report St. Playground, entrance to Brooklyn Heights Promenade, at 7. Take a chair. Free.

Thursday, July 14

MOSTLY MOZART—Music on Original Instruments, Christopher Hogwood conductor; Michala Petri, recorder; flutist Christopher Krueger, violinist Stanley Ritchie, cellist Myron Lutzke. Works by Telemann and Vivaldi. Avery Fisher Hall at 8. \$8-\$17.50. Pre-concert recital by harpsichordist John Gibbons.

ORNETTE COLEMAN AND PRIME TIME—Cabaret-style concert, at Roseland, 239 W. 52nd St., at 8 and 11:30 p.m. \$22.50, \$25. In advance at Radio City Music Hall Box Office (757-3100).

GEORGE THOROGOOD & THE DELAWARE DESTROYERS, with Brian Setzer. Madison Square Garden at 8. \$18.50, \$20.

VICTOR BERGE, pianist, with soprano Marilyn Mulvey. Carnegie Hall 8. \$15-\$35.

SERIOUS FUN!—See Alice Tully Hall under Performance Art, page 70.

LES PETITS CHANTEURS DE NEUILLY—Sacred music and folk songs. St. Vincent de Paul Church, 123 W. 23rd St. (243-4727), at 8. Offering.

JUDITH PEARCE, flutist/**ELIZABETH DIFELICE**, pianist. Music for Bastille Day by Hue, Debussy, Dutilleux, Poulenc. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

CHINESE FOLK MUSIC—Ann Yao on the gu-zheng (a stringed instrument), and other performers. St. Mark's Park, Second Ave. and 10th St., at 12:30. Free.

MARCO RIZO—Latin jazz. Steps of City Hall at 12:15. Free.

MARTY PHILLIPS ENSEMBLE—1 Dag Hammarskjöld Plaza, 47th St. east of Third Ave., at noon. Free.

NOONDAY CAFE—See 7/13. Today at 12:30: On the Lam Street Band. New Orleans music for Bastille Day.

BARGEMUSIC—Violinist Christiaan Bor, pianist Joseph Villa. Schumann's *Arabesque*, Op. 18, and *Kreisleriana*, Op. 16; Strauss's Violin-Piano Sonata Op. 18. Fulton Ferry Landing, Brooklyn, at 7:30. \$12.

THE SEUFFERT BAND, George F. Seuffert conductor. Beach 19th St., Far Rockaway, Queens, at 7. Free.

KAREN FERRIS QUINTET—With the Winnie Wilson Puppets. Owl's Head Park, 68th St. near Colonial Rd., Bay Ridge, Brooklyn, at 7. Free. Take a chair.

DEJAMP/JULIE PAGAN, vocalist, with magician Steve Grunin. I.S. 96 playground, W. 11th-12th Sts., Bay Pkwy. and Ave. P., Brooklyn, at 7. Free. Take a chair.

JULIUS GROSSMAN ORCHESTRA—See 7/13. Tonight at

7:30, at Immaculate Conception Church, Ditmars Blvd. and 29th St., Astoria, Queens.

Friday, July 15

MOSTLY MOZART—Festival Orchestra, Gerard Schwarz conductor; pianist Bella Davidovich, soprano Hei-Kyung Hong. Respighi's *The Birds*; Mozart's Piano Concerto No. 23 and *Exsultate, Jubilate*; Brahms's *Serenade* No. 2. Avery Fisher Hall at 8. \$8-\$17.50. Pre-concert recital by Davidovich.

THIRD WORLD—Music that blends reggae, rock, r&b, and jazz. Roseland, 239 W. 52nd St., at 9. \$20. In advance \$18.50 at Radio City Music Hall box office (757-3100).

GOLDMAN MEMORIAL BAND—Damrosch Park, Lincoln Center, at 8. Free.

VICTOR BERGE—See 7/14.

SERIOUS FUN!—See Alice Tully Hall under Performance Art, page 70.

SID HAUSMAN, songwriter-instrumentalist, with original swing, folk, and country blues music, with banjo, guitar, and harmonica. Open Center Teahouse, 83 Spring St. (219-2527), at 7:30 and 9:30. \$10.

JAZZPORT—Maynard Ferguson/High Voltage. JazzPort at South Street Seaport, 210 Front St. (608-7889), at 8 and 10. \$18.50.

BIG-BAND SOUNDS, with clarinetist Artie Baker. Music of the '30s, '40s, '50s. Bowling Green Park at noon. If rain, Federal Hall rotunda, 26 Wall St. Free.

SUMMERSTAGE—See Dance, below.

SUMMERGARDEN—Open house at the Museum of Modern Art Sculpture Garden, 6-10 p.m.; concert at 7:30. Enter at 14 W. 54th St. Summer-long tribute to composer John Cage: his music, music of composers who have influenced him, and works by others influenced by him. Tonight, a Juilliard ensemble: Cellist Joshua Gordon, violist Don Krishnaswami, violinist Kelly Leon, violinist Nobu Wakabayashi; music by Cage, Cowell, Scelsi, Wolff. Free.

NOONDAY CAFE—See 7/13. Today at 12:30: Chinafrica, with vocalist Wayne Chin, others. Reggae.

TOM FARRINGTON AND FRIENDS—Music and poetry. Centerfold Coffeehouse, 263 W. 86th St., at 8. \$4.

CELEBRATE BROOKLYN—Prospect Park Bandshell, 9th St. and PPW, at 8. "American Music Traditions": Tonight, Red Clay Ramblers/Jumbo String Band. \$1 donation. Rain date 7/16 at 3.

SUMMER SYMPHONY ORCHESTRA, Stephanie Sands conductor; concerto competition winner. Works by Haydn and Schubert. Queens College Rathaus Recital Hall, LIE and Kissena Blvd., Flushing, at 8. \$3.

JULIUS GROSSMAN ORCHESTRA—See 7/13. Tonight at Kissena Park, Oak Ave. and 164th St., Flushing.

WHEN PEOPLE WERE SHORTER AND LIVED NEAR THE WATER/BONGWATER—Beach Blanket Bingo concert. Sideshows by the Seashore, Boardwalk and W. 12th St., Coney Island, Brooklyn, at 8. \$5.

Saturday, July 16

MOSTLY MOZART—See 7/15.

SUPERFEST—Gladys Knight and the Pips. Freddie Jackson, Stephanie Mills, others. R&B concert. Madison Square Garden at 7:30. \$26.50, \$30.50.

ROYAL HAWAIIAN BAND AND DANCERS, Aaron David Mahi bandmaster; soloists Desiree Cruz, Nalani Olds, Jimmy Kaina. Carnegie Hall at 2:30. \$7.50-\$15.

VICTOR BERGE—See 7/14.

SERIOUS FUN!—See Alice Tully Hall under Performance Art, page 70.

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MUSIC & DANCE

JAZZPORT—See 7/15.

RACHEL FARO, singer-songwriter, with saxophonist Jim Pepper, others. New York Open Center Teahouse, 83 Spring St. (219-2527), at 8 and 10. \$10.

SUMMERPIER—South Street Seaport, Pier 16, Fulton St. and the East River (669-9424), at 6:30; seating at 6 (take a blanket). Free. Tonight: New York Vocal Arts Ensemble and the Paragon Ragtime Orchestra.

A TRIBUTE TO BALLADS AND BLUES—Bross Townsend, Pricilla Owens, Metropolitan All Stars, and the Nannette Bearden Contemporary Dance Theatre, with choreography by Walter Rutledge. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

CHAMBER SOUND—Music for harp, other instruments, by Quantz, Ibert, Debussy, Haydn, Ravel. Riverside Park, 79th St. and Riverside Dr., at 7. Free.

SUMMERSTAGE—Central Park Naumburg Bandshell, 72nd St. mid-park. Today at 3: Nappy Brown, with Ron Levy, Sugar Ray and the Bluetones. Free.

SUMMERGARDEN—See 7/15.

DUNCREGGAN—Four-man band with Irish and Scottish music, on tin whistle, accordion, fiddle, bouzouki, more. Eagle Tavern, 14th St. at Ninth Ave. (924-0275), at 9 and 10:30. \$5.

SELAH JUBILEE SINGERS—Spirituals, gospel, other music. Queens Museum celebration of black artists, N.Y.C. Building, Flushing Meadows-Corona Park (718-592-9700), at 4. Free with museum admission, \$2, students and seniors \$1.

GOLDMAN MEMORIAL BAND—Asser Levy/Seaside Park bandshell, near Ocean Pkwy. and Seabreeze Ave., Brooklyn, at 8. Free. Take a chair.

CELEBRATE BROOKLYN—See 7/15. Tonight: Terrance Simien and the Mallet Playboys/Klezomatics. Rain date, 7/17 at 3.

AMERICAN CONCERT BAND, Kirby Jolly conductor. Cunningham Park, Queens, at 7:30. Free.

SEUFFERT BAND, George F. Seuffert conductor. Crocheron Park, Bayside, Queens, at 8. Free.

LARRY "BIG FIST" NOLAN AND THE MELLOW FELLOWS—Blues concert, in "Summersounds" series. Snug Harbor South Meadow, 1000 Richmond Terrace, S.I. (718-448-2500), at 7 and 9:30. \$12, \$10 in advance; children under 12 free, with adult.

AL BROWNE BAND & REVUE, music and comedy, with the Sagifire Dance Co. Gershwin/Linden Park, Linden Blvd.-Vermont St.-Stanley Ave.-Verona St., Brooklyn, at 5. Free. Take a chair.

LITTLE MIKE & THE TORNADOS/CAB LUCKY—Blues. Also the Sagifire Dance Company. Canarsie Pier, foot of Rockaway Pkwy., Belt Pkwy. overpass, at 12:30. Free. Take a chair.

Sunday, July 17

MOSTLY MOZART—Tokyo String Quartet with flutist James Galway. Schubert's Quartet in G/B flat, D. 18; Mozart's Flute Quartet in D, K. 285; Mozart's Oboe Quartet in F, K. 370; Schubert's Quartet No. 14 in D, D. 810, "Death and the Maiden." Avery Fisher Hall at 7:30. \$8-\$17.50.

MUSICA TRADICIONAL—See 7/13. Today at 2 and 4: Conjunto Melodia Tropical, Neri Orta director. Jibaro music of Puerto Rico.

GOLDMAN MEMORIAL BAND—Damrosch Park, Lincoln Center, at 8. Free.

SUMMERSTAGE—See 7/16. Today at 3: Dissidenten; "dissent" musicians of West Germany combine with Moroccan singers, for Western dance music, Moorish and Arabic music.

MUSICA PARA HOT SUNDAYS—Orchestra Calalu, Chinese performance artist Kwok, Johnny Colon Orchestra, Larocque Bey Dance Company, The Devastators. Music and dance at Central Park North, 110th St. and Lenox Ave., 2-6 p.m. Free.

SEUFFERT BAND, George F. Seuffert conductor. Seuffert Bandshell, Forest Park, Queens, at 3. Free.

BARGEMUSIC—See 7/14. Today at 4.

CELEBRATE BROOKLYN—See 7/15. Tonight: Big Twist and the Mellow Fellows/The Van Dorens. Rain date, 7/18 at 8.

FOREST FANFARE—Members of the Staten Island Chamber Music Players: string quartet—violinists Susan Olsen Maren, Annelie Fahlstedt, violist Lucy Corwin, cellist Madeline Casparie, with French-horn

player Georgiana Di Mauro. Mozart, Heiden, Beethoven. High Rock Park Council Ring, 200 Nevada Ave., Egbertville, S.I. (718-987-6233), at 2. Free.

OPERA RENAISSANCE GUILD—Arias from opera, songs from operetta, and pop music. John Paul Jones Park, Fourth Ave. and 101st St., Bay Ridge, Brooklyn, at 7:30. Free. Take a chair.

SHELLI YAHYA AND COMBO—The vocalist and jazz group. Kings Plaza Shopping Center, near Flatbush Ave. entrance, Brooklyn, at 12:30. Free.

Monday, July 18

MOSTLY MOZART—See 7/17. Tonight at 8, program sold out. Tonight only, pre-concert recital at 7: Tokyo String Quartet.

ANDREW SCHULMAN, guitarist. Music by Scarlatti, Biber, Giuliani, Albeniz, Schulman. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

BOREALIS WIND QUINTET—Gazebo Concerts, Washington Market Park, Greenwich and Chambers Sts., at 6:30. Free.

RICHARD REITER QUARTET, with vocalist Tricia Slaughter. Jazz and swing. Citicorp Atrium, Lexington Ave. and 53rd St., at noon. Free.

NOONDAY CAFE—See 7/13. Today at 12:30: The Rembetikos Trio, with traditional Greek music.

WEST VILLAGE CHORALE SUMMER SING—Nelly Vuksic conducts open readings of Mozart's Grand Mass in C and Faure's *Cantique de Jean Racine*. Elizabeth Rodgers, accompanist. St. Luke in the Fields, 487 Hudson St. near Christopher St., at 7:30. \$5, seniors \$3.

JAZZ EXPLOSION, with Freddie Hubbard, Dave Valentin, Jean Carn, Najee. Wingate Field, Winthrop St. between Brooklyn and Kingston Aves., Brooklyn, at 7:30. Free. Canceled if rain.

JULIUS GROSSMAN ORCHESTRA—See 7/13. Tonight at Dreiser Community Center, 177 Dreiser Loop, Co-op City, Bronx.

Tuesday, July 19

MOSTLY MOZART—Festival Orchestra, Gerard Schwarz conductor; flutists Eugenia Zukerman, James Galway. Mozart's *Divertimento K. 131*; Mercadante's Flute Concerto in E; Cimarosa's Concerto for Two Flutes in G; Mozart's Symphony No. 38, K. 504, "Prague." Avery Fisher Hall at 8. \$8-\$17.50. Pre-concert recital at 7: Galway, Zukerman, with pianist Philip Noll. Concert repeated Wed., 7/20.

JAZZ IN JULY—Opening program in annual series: "Gershwin, From Secaucus to 92nd Street." Dick Hyman's Perfect Quintet, vocalist Maureen McGovern. 92nd Street Y at 8. \$18, \$20.

PRESERVATION HALL JAZZ BAND—Carnegie Hall at 8. \$14-\$22.50.

WASHINGTON SQUARE MUSIC FESTIVAL—Festival Orchestra, Tali Makell conductor; flutist Susan Hoepfner, clarinetist Julian Milkis, violinist Mara Milkis, violist Alexander Mishnaevski. "Salute to Canada" William McCauley's *Five Miniatures* for Flute and Strings (N.Y. premiere); Copland's Clarinet Concerto; Mozart's *Sinfonia Concertante* for Violin and Viola; Haydn's Symphony No. 44. Washington Square Park, foot of Fifth Ave., at 8. Free. Rain space: NYU's Loeb Student Center, 566 LaGuardia Pl.

JOHN WALKER, organist. Music by Bruhns, Reger, Eben, Parker, Paine. Trinity Church, Broadway at Wall St., at 12:45. Free.

RYO NODA, saxophonist-composer, with pianist Hiromi Sakaguchi, marimbist Alan Zimmerman. Classical and contemporary works. Kamoo Cultural Center, 31 Bond St. (228-3063), at 8. \$12.

MARK MORGANELLI ENSEMBLE—1 Dag Hammarskjöld Plaza, 47th St. east of Third Ave., at noon. Free.

DORIOT ANTHONY DWYER, flutist/LIONA BOYD, guitarist. Damrosch Park, Lincoln Center, at 7. Free. Broadcast on WQXR.

BILL ANDERSEN—Chamber music. Steps of City Hall at 12:15. Free.

NOONDAY CAFE—See 7/13. Today at 1:30: Bozza Quartet, saxophone ensemble.

NEW YORK CHORAL SOCIETY SUMMER SING—Gwen Gould conducts open readings of Mozart's Mass in C and *Ave Verum Corpus*. CAMI Hall, 165 W. 57th St., at 7:30. \$6, including refreshments and use of a score.

MUSIC & DANCE

JULIUS GROSSMAN ORCHESTRA—See 7/13. Tonight: Bronx Park East at Lydig Ave. Rain space, Bronx House, 990 Pelham Pkwy. South.

CRYSTAL IMAGE BAND—Dance music. Bensonhurst Park, Cropsey Ave. near Bay Pkwy., Brooklyn, at 7:30. Free. Take a chair.

Summer Music Out of Town

CARAMOOR—Near Katonah, N.Y. (914-232-5035). 7/14 at 4:15: St. Luke's Chamber Ensemble, guitarist Scott Kuney; Boccherini, Strauss, Dvorak; \$20. 7/15 at 9: St. Luke's Chamber Ensemble, mezzo-soprano Shirley Love; Mahler-Schoenberg, Bach, Copland; \$20. 7/16 at 8:30: Orchestra of St. Luke's, John Nelson conductor; pianist Jeffrey Kahane, oboist Stephen Taylor; Mozart program; \$10-\$27.50. 7/17 at 5:30: pianist Vladimir Feltsman; Beethoven, Messiaen, Mussorgsky; \$10-\$27.50.

CHARLES IVES CENTER FOR THE ARTS—Western Connecticut State Univ., Danbury (203-797-4002). 7/16 at 8: Count Basie Orchestra; \$13, \$16; lawn, \$10; rain date 7/17.

FRIENDS OF THE ARTS—Planting Fields Arboretum, Oyster Bay, L.I. (516-922-0061). 7/16 at 8: Judy Collins. \$15, \$17.50; lawn, \$7.50.

ISERSEY JAZZ—Jersey City Pier at Exchange Pl. 7/14 at noon: Leslie Drayton Sextet; free.

IONES BEACH THEATER—Wantagh, L.I. (516-221-1000). At 8, 7/13, Warren Covington/Pied Pipers; \$10. 7/14, Earth Wind & Fire; \$20. 7/15, Super '70s Fest; \$18.50. 7/17, James Taylor; \$20. 7/19, Chicago; \$20.

LYNDHURST SUNSET SERENADES—Lyndhurst Estate, Tarrytown (914-679-7277). 7/16, 17 at 6, Cynthia Sayer and Her Dixieland All-Stars/Philharmonia Virtuosi Winds; concerts on the mansion's porches; \$5, parking \$2.

IN THE NORTH SHORE—At Inter-Media Art Center, 370 New York Ave., Huntington, L.I. (516-549-2787)—7/16 at 9: Holly Near, with John Bucchino; \$15... At Heckscher Park, Prime Ave. and 25A, Huntington—7/12 at 8:30: Clem DeRosa and orchestra, with saxophonist Bob Mintzer; free. 7/13 at 8:30, Huntington Community Band, William Baker director; free. 7/15 at 8:30, Banjo Rascals; free... At Village Park, Northport Harbor—Northport Community Band, 7/14 at 8:30; free.

UTGERS SUMMERFEST, "Invitation to Romance." Douglass Campus, Rutgers, New Brunswick, N.J. (201-932-7511). 7/12 at 8: Charles Wuorinen, contemporary music; \$12. 7/15 at 8: pianist Shura Cherkassky; \$15. 7/16 at 8: Amati Trio; \$12. 7/17 at 8: New Jersey Symphony Chamber Orchestra, Hugh Wolff conductor; pianist Ilana Vered; Brahms, Tchaikovsky, Berlioz; \$18.

SUMMERFARE—SUNY at Purchase, N.Y. (914-253-5900). 7/14, 16 at 8; 7/17 at 7, Frankfurt Opera in John Cage's *Europas 1 & 2*; \$25-\$50. 7/13, 14, 15 at 8; 7/17 at 2:30: Mozart's *Le Nozze di Figaro*, new production by Peter Sellars, Craig Smith conductor; \$40, \$50. 7/13, 15 at 8:30, 7/17 at 2:30 and 7: Holland's Dansproductie in *Dubbelspoor*; \$23. 7/15, 16 at 8:30: Dancer Laurie Booth, composer-performer Harry de Wit in *A Bone to Pick*; \$20.

WATERLOO FESTIVAL—Waterloo Village, near Stanhope, N.J. (201-347-4700). 7/16 at 8:30: Festival Orchestra, Maxim Shostakovich conductor; violinist Dmitry Sitkovetsky; Grieg, Bruch, D. Shostakovich; \$17.50, \$22.50.

VESTBURY MUSIC FAIR—Westbury, L.I. (516-333-0533). 7/13 at 2:30, 7/14, 15 at 8: Bobby Vinton; \$18.7/16 at 7 and 11: Lisa Lisa and Cult Jam/Full Force; \$20. 7/17 at 3, Pete Fountain and Al Hirt, Dukes of Dixieland; \$20.

OPERA

New York City Opera

NEW YORK STATE THEATER—7/6-11/20. Tickets: \$10-\$44. Note: Supertitles accompany all performances not in English. No performance 7/11. 7/12 at 8: Verdi's *Rigoletto*, Boncompagni conducting; Esham, Marsee, Burchinal, Leech. 7/13 at 8: Puccini's *La Boheme*, Bergeson conducting; Ginsberg, Cusack, Grayson, Orth, Wexler, Opalach. 7/14 at 8: Verdi's

La Traviata, Morgan conducting; Mims, O'Mara, Elvira. 7/15 at 8: Mozart's *Die Zauberflote*, Commissiona conducting; Hynes, Rosales, Wilson, Dickson, Godshall. 7/16 at 2: Mascagni's *Cavalleria Rusticana*/Leoncavallo's *Pagliacci*, Commissiona conducting; Richards, Eckhart, Russell, Algieri, Wangerin/Christos, Absalom, Elvira, Shaw, Fracker. 7/16 at 8: Lehar's *The Merry Widow* (in English), Pallo conducting; Munro, Golden, Orth, Kelly, McKee, Billings. No performances 7/17 or 7/18. 7/19-24, Romberg's *The New Moon* (in English), Coleman conducting; 7/19, 21 at 8; 7/23 at 2; 7/24 at 1, with Munro, Campana, Costa-Greenspon, White, Cousins. 7/20, 22, 23 at 8: with Thorngren, Campana, Costa-Greenspon, Parcher, Davis.

Other

I MASNADIERI, by Verdi. New York Grand Opera, fully staged production; Vincent La Selve conductor. Central Park's Naumburg Bandshell, 72nd St. mid-park. 7/14 at 7:30. Free. 7/21: *La Traviata*. 7/28: *Un Ballo in Maschera*.

QI SHU FANG'S PEKING OPERA OF SHANGHAI—First American visit of the company, in *The Legend of White Snake*. Performance in Chinese, with a translator to help out; blend of acrobatics, dance, music. Schimmel Center, Pace U., Spruce St. near City Hall (488-1637). 7/17 at 2. \$15-\$50.

LA GENERALA, by Vives. Zarzuela with libretto by Perrin and Palacios. Repertorio Espanol, Gramercy Arts, 138 E. 27th St. (889-2850). 7/17 at 3, 7/30 at 8. \$16.

LIGHT OPERA OF MANHATTAN—Through 7/17: *Give My Regards to Broadway*. Playhouse 91, 316 E. 91st St. (831-2000). Wed.-Sat. at 8; Wed. at 2; Sat. and Sun. at 3:30. \$17.50 Wed., Thur.; weekends \$20. Seniors, students, children \$12.

DANCE

The Royal Spanish Ballet

METROPOLITAN OPERA HOUSE—7/11-16. Tickets: \$9-\$55. *Ritmos*, by Alberto Lorca; *Alborado del Gracioso*, by Jose Granero; *Flamenco*, featuring singers and guitarists; *Medea*, by Granero, music by Manolo Sanlucar. 7/11 at 7:30; 7/12-15 at 8; 7/16 at 2 and 8.

The National Ballet of Canada

METROPOLITAN OPERA HOUSE—7/18-23. Tickets: \$9-\$48. Guest artists are Natalia Makarova and Fernando Bujones. 7/18 at 7:30; 7/21, 22 at 8: *La Ronde* (U.S. premiere), by Glen Tetley, based on Schnitzler's work, music by Korngold; *Blue Snake* (U.S. premiere), by Robert Desrosiers, music by Ahmed Hassan and John Lang. 7/19 at 8; 7/20, 23 at 2 and 8: Cranko's *Onegin*, music by Tchaikovsky.

Other

CHARLES DENNIS—With the Urban Athletic Dancers. Union Square Park, 16th St. near Broadway. 7/13 at noon. Free.

LAR LUBOVITCH DANCE COMPANY—Program includes *Concerto Six Twenty-two*. Heckscher Park, Route 25A and Prime Ave., Huntington, L.I. 7/16 at 8:30. Free.

MIDSUMMER DANCES, by Jamie Stiller, Alice Teirstein, Anita Willoughby. A "traveling dance" beginning at the Soldiers and Sailors Monument, Riverside Dr. and 89th St., then south along the Hudson promenade, continuing at 7:30 at the W. 79th St. Boat Basin and Rotunda. 7/14, 15 at 6:30 (the monument) and 7:30 (the rotunda). Free. Rain date, 7/16 at 4.

ONE-NIGHT STAND #8—Short works. Cunningham Studio, 55 Bethune St. (924-0077). 7/14, 15, 16 at 9. \$8.

PILOBOLUS—Program: *Molly's Not Dead*, *Land's Edge*, *Day Two*. Beacon Theater, 74th St. and Broadway (496-2084). 7/18 at 8. \$20.

SUMMERDANCE II—Outdoor-dance series presents the Jody Oberfelder-Riehm Dance Company, in *Duos*. Staten Island Institute of Arts and Science, Council Ring at High Rock Park, 200 Nevada Ave., Egbertville, S.I. (718-727-1135). 7/17 at 5. Free.

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KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly \$15 and under*
(M)	Moderate—Mostly \$15-\$35
(E)	Expensive—Mostly \$35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St. (925-6166). Casual. International. Spcls: chicken salad with sesame noodles, roasted fish, tortellini with porcini cream. Res. sug. L daily noon-5. D Sun.-Thu. 5-1 a.m., Fri.-Sat. to 2 a.m. Also 428 Amsterdam Ave., bet. 80th-81st Sts. (874-1377). (I-M) AE, CB, DC, MC, V.

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpafello, cannelloni amalfitani. Open Tue.-Thu. noon-11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. (M) AE, DC, MC, V.

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tue.-Fri. noon-3:30. Br Sat.-Sun. noon-4:30. D Sun.-Thu. 6-11, Fri.-Sat. to midnight. (M) AE, CB, DC.

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11 a.m.-3. D Mon.-Sat. 5-midnight, Sun. to 11. Private parties for 50. Ent. Thu.-Sat. (M) AE, DC, MC, V.

CUPPING ROOM CAFE—495 Broome St. (925-2898). Casual. American/Australian. Spcls: fresh New Zealand mussels, Australian style lamb cutlets, penne dal Assunta. Res. sug. B, L and D Sun. 8 a.m.-midnight, Mon. 7:30 a.m.-midnight, Tue.-Thu. 7:30 a.m.-1 a.m., Fri. 7:30 a.m.-2 a.m., Sat. 8 a.m.-2 a.m. (M) AE, CB, DC, MC, V.

FLUTIE'S PIER 17—89 South St. (693-0777). River Room: Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.-Fri.

11:30 a.m.-5. Buffet Br Sat. 11 a.m.-4, Sun. to 9. D daily 5-11. Private parties for 10-400. (M) **Oyster Bar**: Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.-10. (I) AE, CB, DC, MC, V.

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Tue.-Thu. 6-midnight, Fri.-Sat. to 1 a.m. Pre-theatre D Tue.-Fri. 6-8. Br Sun. 11:30-8:30. Ent. Closed Mon. (M) AE, CB, DC, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International (938-9100). Casual. Regional American. Res. nec. B Mon.-Fri. 6:30 a.m.-11:30 a.m., Sat.-Sun. from 7:30 a.m. L Mon.-Fri. 11:30 a.m.-3:30, Sat. noon-3:30. Br Sun. 11 a.m.-3. D Sun.-Thu. 5-11:30, Fri.-Sat. 6-10:30. (M) AE, CB, DC, MC, V.

HARBOUR LIGHTS—Pier 17, South St. Seaport (227-2800). Casual. Continental. Spcls: rack of lamb with fresh mint bearnaise sauce, broiled filet mignon with bordelaise sauce, swordfish medallions saute piccata. Res. sug. L Mon.-Fri. 11:30-4. Br Sat.-Sun. 11-4. D daily 4-midnight. Pianist Tue.-Sat. Private parties for 150. (M-E) AE, CB, DC, MC, V.

LA GABELLE—59 Grand St., bet. W. Broadway and Wooster St. (431-6695). Casual. French. Spcls: couscous, poulet moutarde, mussels provençale, baby salmon. Res. sug. D daily 4-4 a.m. (M) AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.-Fri. 11:30 a.m.-2:30. D Mon.-Fri. 5-10. Barroom: 11:30 a.m.-11. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thu. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. (M) AE, CB, DC, MC, V.

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: tagliatelle with beet sauce, seafood ravioli, veal medallions with masala. Res. sug. L Mon.-Fri. noon-3. D Mon.-Wed. 5:30-10:30, Thu.-Sat. 5:30-11. Closed Sun. (M) AE, CB, DC, MC, V.

SCARLATO'S CAFE—Pier 17, South Street Seaport, Promenade Level. (619-5226). Casual. Continental. Spcls: seafood fettuccine alfredo, grilled swordfish, chicken piccata. L Mon.-Sat. 11-4. Br Sun. 11-3. D Sun.-Thu. 4-11, Fri.-Sat. to 1 a.m. (M) AE, DC, MC, V.

S.O.B.'S—204 Varick St., at Houston St. (243-4940). Casual. Bahian/Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. Open for L and D Mon.-Sat. 11:30 a.m.-2 a.m. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.-Thu. 11:30 a.m.-1 a.m., Fri.-Sat. 11:30 a.m.-3 a.m. Closed Sun. (I-M) AE, CB, DC, MC, V.

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.-Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. (E) AE, MC, V.

STARFISH GRILL—89 South St., Pier 17. (233-4900). Casual. American-Seafood. Spcls: lobster with cayenne and lime butter, smoked black cod and shellfish stew with olives and summer squash, peppered rib eye steak with tamarind chutney. Res. sug. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3. D Sun.-Thu. 6-11. Fri.-Sat. to midnight. Ent. (M) AE, CB, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.-Wed. 11:30 a.m.-11, Thu.-Sat. to midnight. Br Sat.-Sun. 11:30 a.m.-4:30. (I) AE, MC, V.

TRIPLETS ROUMANIAN—11-17 Grand St. at 6th Ave. (925-9303). Casual. Roumanian/Kosher style. Spcls: Roumanian tenderloin steak, breaded veal cutlet, ril steak. D Sun.-Fri. 5-10, Sat. to midnight. Ent. Private parties. (M) AE, CB, DC, MC, V.

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal American/international. Membership club at L (non member surcharge). D Mon.-Sat. 5-10. Table d'hôte Buffet Sat. noon-3, Sun. to 7. Res. nec. (M) **Cellar in the Sky**: Wine cellar setting. 7-course D with 1 wines. Mon.-Sat. at 7:30. Res. nec. Classical guitaris Mon.-Sat. (E). **Hors d'Oeuvre and City Light Bar**: Jacket required. B Mon.-Fri. 7 a.m.-10:30 a.m. International hors d'oeuvres Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). Br Sun. noon-3. No res. Jazz nightly. Free D parking. (M) AE, CB, DC, MC, V.

YANKEE CLIPPER—170 John St., bet. South and Front Sts. (344-5959). Casual. American/seafood. Spcls: grilled swordfish, Norwegian salmon, fresh Maine lobster, rack of lamb. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thu. 4-10, Fri. to 11, Sat. 2:30-11. Sun. noon-9. Reduced rate D parking. Private parties 25-150. (M) AE, CB, DC, MC, V.

Greenwich Village

BAR LUI—625 Broadway, bet. Bleecker and Houston Sts. (473-8787). Casual. Italian. Spcls: angel hair with wood grilled calamari, rigatoni with salmon in virgin olive oil, chicken arrosto, pizza. Res. sug. L daily noon-5. D Sun.-Thu. 5-1 a.m., Fri.-Sat. to 3 a.m. (I-M) AE, MC, V.

CAFE DE BRUXELLES—118 Greenwich Ave., at W 13th St. (206-1830). Casual. Belgian bistro. Spcl carbonnade flamande, waterzooi, steak with pomme frites, fondue au fromage. Res. sug. D daily 6-midnight. Br Sat.-Sun. noon-3:30. (M) AE, MC, V.

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4. D daily 4-midnight. (I) AE, CB, DC, MC, V.

EL CHARRO—4 Charles St., bet. 10th and 11th St. (242-9547). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.-Thu. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. (M) AE, CB, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th-10th Sts. (674-2911). Casual. Mexican. Spcls: large combinative plates, chili rellenos, shrimp con salsa verde. L dai 11:30 a.m.-3. D Sun.-Thu. 3-11:30, Fri.-Sat. to midnight. (I) AE, MC, V.

EL FARO—823 Greenwich St. (929-8210). Casual Spanish. Spcls: chicken villarroy, mariscada egg sauc extrena. No res. L Mon.-Fri. 11 a.m.-3. D Mon. Thu. 3-midnight, Fri. to 1 a.m., Sat. noon-1 a.m. Sun. 1-midnight. (M) AE, MC, V.

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with eggplant caviar, seafood salad, melon gratiné with strawberries and port. Res. nec. L Mon.-Fri. noon-2:30, D Mon.-Thu. 6-11, Fri. to 11:30, Sat. 5:30-11:30, Sun. 5-10. (M) AE, CB, DC, MC, V.

HUNAN BALCONY—305 Sixth Ave., bet. Carmine and W. 3rd Sts. (807-0005). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30, D daily 3:30-1 a.m. (I) AE, CB, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.-Sat. 6-11:30, Sun. 5-10. Private parties for 35-40. (M) AE, CB, DC, MC, V.

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonarra, gnocchi al pesto, veal cardinale, chicken alla Valdostana, veal alla Marchello. Res. sug. L and D Tue.-Thu. noon-11, Fri.-Sat. to 11:30, Sun. 1-11. Closed Mon. (M) AE, MC, V.

MINETTA TAVERN—113 Macdougall St., at Minetta La. (475-3850). Casual. Italian. Spcls: malfatti, tortellacci, gnocchi, risotto frutti di mare, pollo siciliano. Res. sug. L daily noon-3, D daily 3-midnight. (I-M) AE, CD, DC, MC, V.

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.-Sun. 11 a.m.-4, D daily 5-midnight. 2 hr. free D parking. Ent. nightly from 9. (M) AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3, D Mon.-Thu. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. (I-M) AE, DC, V.

SOVEN—28 E. 13th St. (627-7150). Casual. Japanese-style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11, Sun. to 10. Also 2444 Broadway, bet. 90th-91st Sts. (787-1110); 210 Sixth Ave., at Prince St. (807-7421). (I) AE.

TEXARKANA—64 W. 10th St. (254-5800). Casual. American Regional. Spcls: prime rib steak, southern fried chicken, fresh crawfish. Res. sug. D Sun.-Thu. 6-midnight, Fri.-Sat. to 2 a.m. Private parties. (M) AE, CB, DC, MC, V.

VANESSA—289 Bleecker St. (243-4225). Casual. Nouvelle American-French. Spcls: rack of lamb with pine nuts, sautéed red snapper with macadamia nuts, sautéed salmon with four onions, Vanessa chocolate. Res. sug. Br Sun. 1-3, D daily 5:30-midnight. Private parties. (M) AE, DC, MC, V.

VILLA MOSCONI—69 Macdougall St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Closed Sun. (I-M) AE, DC, V.

VILLAGE GREEN—531 Hudson St. (255-1650). Dress opt. American. Spcls: roast loin of lamb, seared Norwegian salmon, roast squab. Res. sug. L Mon.-Fri. noon-3, D Mon.-Sat. 6-11:30, Sun. from 7. Br Sun. noon-3:30. Ent. Sun. Br and Mon.-Sat. (E) AE, CB, DC, MC, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.-Fri. noon-5, D Mon.-Fri. 5-11, Sat. to 11:30, Sun. 4:30-9. Br Sun. noon-4. (M) AE, CB, DC, MC, V.

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Andrea, red snapper del golfo. Res. sug. L Mon.-Fri. noon-3, D Mon.-Thu. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 3-11. Jazz Sun. 6-10. (M) AE, DC, MC, V.

CI—101 Park Ave., at 41st St. (972-0101). Casual. Italian. Spcls: cappelli calabrese, trenette al pesto, scaloppine of veal with mushroom or lemon sauce. Res. sug. D only Mon.-Fri. 6-11. Pianist Tue.-Fri. Outdoor cafe. Free D parking. Closed Sat.-Sun. (M) AE, MC, V.

COURTYARD CAFE—Doral Court Hotel, 130 E. 39th St. (779-0739). Casual. American. Spcls: fresh bocconcino, sweet garlic, roasted pepper on grilled brioché; steamed pacific salmon with fresh morels and fried spinach, lamb loin marinated in sage with red wine and sweet onion marmalade. Res. sug. B daily 6:30 a.m.-11 a.m. L daily 11:30 a.m.-3. D daily 5:30-11. Private parties for 6-70. (M) AE, CB, DC, MC, V.

DOLCI ON PARK CAFE—12 Park Ave., bet. 34th and 35th Sts. (686-4331). Casual. Italian. Spcls: chicken aurora, trout al pesto, salmon Park Avenue. Res. nec. L Mon.-Fri. 11 a.m.-3. Br Sat.-Sun. 11 a.m.-5. D daily 5-11. (M) AE.

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: wild mushrooms roasted with thyme and whole garlic cloves, ravioli of lobster with essence of lobster and cream, red snapper filet blackened with Yucatan seasonings. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. (M) AE, CB, DC, MC, V.

FRANK'S TRATTORIA—371 First Ave., bet. 21st and 22nd Sts. (677-2991). Casual. Italian. Spcls: ravioli fungi, angel hair with shrimp sauce, paglia fino papolina. No res. L daily 11 a.m.-3. D daily 4-11. (I) No credit cards.

HUNAN BALCONY EAST—386 Third Ave., bet. 27th-28th Sts. (725-1122). Casual. Hunan. Spcls: jangse chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon-3:30, D daily 3:30-1 a.m. (I) AE, MC, V.

IBIZA—369 Lexington Ave., at 41st St. (953-0342). Casual. Spanish/Continental. Spcls: twin 1½ lb. lobsters, 2¼ lb. lobster, 3¼ lb. lobster. Res. sug. Open daily 11:30 a.m.-10:30. (M) AE, CB, DC, MC, V.

INDIAN OVEN II—913 Broadway, bet. 20th-21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon-3. Br Sat.-Sun. noon-3:30, D Sun.-Thu. 5:30-11, Fri.-Sat. to midnight. Private parties for 25-30. Music Wed. and Sat. (M) AE, CB, DC, MC, V.

ISLAND GRILL—40 E. 20th St. (529-3366). Casual. American. Spcls: grilled mahi mahi, grilled yellow-fin tuna, rotisserie baked salmon. Res. sug. for L only. L Mon.-Fri. 11:45-3. D Mon.-Wed. 5:30-11, Thu.-Sat. to midnight. Bar til 2 a.m. Private parties for 50. Closed Sun. (M) AE, MC, V.

LA FORTUNA—16 E. 41st St. (685-4890). Casual. Northern Italian. Spcls: broiled swordfish Italian style, osso buco, veal bolognese. Res. sug. L Mon.-Fri. noon-3:30, D Mon.-Sat. 4-9:15. Private parties for 45. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

MARYLAND CRABHOUSE—237 Third Ave., bet. 19th and 20th Sts. (598-4890). Casual. American. Spcls: Maryland backfin crabcakes, hardshell blue-claw crabs, oysters. Open for L and D Mon.-Thu. noon-11:30, Fri.-Sat. to 12:30, Sun. to 10:30. (M) AE, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30 a.m.-9:30. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

PESCA—23 E. 22nd St. (533-2293). Casual. Mediterranean seafood. Spcls: cioppino (seafood stew), grouper milanese, seafood lasagna. Res. sug. L Mon.-Fri. noon-3, D Mon.-Sat. 6-11:30, Sun. 6-10. Pianist nightly 5-9. (M) AE.

PORTOROZ—340 Lexington Ave., bet. 39th-40th Sts. (687-8195). Casual. Italian. Spcls: Res. nec. L Mon.-Fri. noon-2:30, D Mon.-Sat. 5-11. Closed Sun. (M) AE, CB, DC, MC, V.

THE PRESIDENT—303 Madison Ave., at 42nd St. (867-0540). Casual. Seafood. Spcls: 3-7 lb. lobster, fishermen's platter, Maryland crabcakes, stuffed shrimp. Res. sug. L Mon.-Fri. 11-5, D Mon.-Fri. 5-10, Sat. from 4. Private parties for 50. Closed Sun. (M) AE, CB, DC, MC, V.

ROSSINI'S—108 E. 38th St. (683-0135). Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30 a.m.-11:30, Sat. 4-midnight with Aldo Bruschii Trio. Closed Sun., except for parties over 50. (M) AE, DC, V.

TIME & AGAIN—116 E. 39th St. (685-8887). Casual. American. Spcls: seared shrimp with avocado, papaya,

grapefruit and sesame ginger dressing; sautéed breast of chicken stuffed with herbed goat cheese; peach charlotte with caramel sauce. Res. sug. L Mon.-Fri. noon-2:30, D Mon.-Thu. 6-10:30, Fri.-Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.

14th-42nd Streets, West Side

BLACK ANGUS—136 W. 33rd St. (967-7676). Casual. American/Northern Italian. Spcls: seafood, steak, chops. Res. sug. L Mon.-Sat. noon-3:30, D Mon.-Sat. 4:30-10. Private parties for 75. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.-Thu. 11:30 a.m.-2 a.m., Fri.-Sat. to 4 a.m. Buffet Br Sun. 11:30 a.m.-3. Private parties for 25-500. (I-M) AE, MC, V.

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.-Fri. 11 a.m.-9, Sat.-Sun. to 8. (I) AE.

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino, lobster. Res. sug. L Mon.-Fri. 11:45 a.m.-3:30, D Mon.-Fri. 3:30-9. Complete L and D. Closed Sat.-Sun., except for private parties. (I) AE, CB, DC, MC, V.

GIORDANO—409 W. 39th St. (947-9811). Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. Open for L, D and S Mon.-Sat. noon-midnight, Sun. to 10:30. Private parties for 20-120. Ent. Tue.-Sat. from 8:30. (M) AE, CB, DC, MC, V.

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30, D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thu. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Closed Sun. (M) AE, CB, DC, MC, V.

HOULIHAN'S—350 Fifth Ave., at 34th St. (736-6210). Casual. American. Spcls: fried provolone cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30 a.m.-9. Bar till 2 a.m. (M) AE, CB, DC, MC, V.

LINO'S—147 W. 36th St. (695-6444). Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11 a.m.-3, D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. (M) AE, CB, DC, MC, V.

MAM RAY—169 Eighth Ave., at 19th St. (627-4220). Casual. French/Mediterranean. Spcls: fresh fettuccine with tomatoes, arugula and goat cheese; fillet of sea bass with mussels and vegetables aioli; grilled loin of lamb marinated in indian spices with rhubarb. Res. sug. L Mon.-Fri. noon-3, D Sun.-Thu. 5:30-11, Fri.-Sat. to 12:30 a.m. Private parties for 100. (M) AE.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th-15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4, D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 and all day Sat.-Sun. (M) AE, CB, DC, MC, V.

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.-Fri. noon-4, D Mon.-Wed. 4-midnight, Thu.-Sat. 4-1 a.m. Closed Sun. (M) AE, MC, V.

WORLD YACHT CRUISES—Riveranda, Empress of New York, Duchess of New York, and Princess of New York, Cabaret—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.-Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2-500. Dancing. (E) AE, MC, V.

RESTAURANTS

43rd-56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.-Fri. 11 a.m.-4. D Mon.-Sat. 4-midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. (I-M) **AE, CB, DC, MC, V.**

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30 a.m.-11:30. Br Sun. noon-4. (I-M) **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. American/southwestern French. Spcls: carpaccio salad, lobster and vegetable terrine, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables and herbs. Res. sug. B daily 7 a.m.-11 a.m. L daily noon-2:30. D daily 6-11. Br Sat. 11 a.m.-3. Champagne buffet Br Sun. 11:30 a.m.-3. Prix fixe L and D. Piano bar 5:30-1 a.m. (M) **AE, CB, DC, MC, V.**

AWOKI—305 E. 46th St. (759-8897). Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.-Fri. 11:30 a.m.-2:30. D Mon.-Sat. 5-10. Private parties for 4-80. Closed Sun. (M) **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, L.I. duckling with cranberry relish, fillet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.-10:30 a.m. L Mon.-Sat. 11:30 a.m.-3. D daily 5:30-11:30. Br Sun. 11:30 a.m.-3. (M-E) Afternoon tea Mon.-Sat. 3-5:30. Ent. Mon.-Sat. 3-10:30 and Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.-11 a.m. Br Sat.-Sun. 11-5. L Mon.-Fri. 11 a.m.-5. D daily 5-10. S daily 10-6 a.m. (M) **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L daily noon-3. D daily 5:30-11. Free D parking after 6. (M) **AE, CB, DC, MC, V.**

CAFE 212—212 E. 52nd St. (486-0212). Casual. Japanese/Continental. Spcls: pasta Japanese style, duck negima-yaki with miso sauce, sushi and sashimi combination. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10:30. Private parties for 10-45. Closed Sun. (M) **AE, CB, DC, MC, V.**

CHALET SUISSE—6 E. 48th St. (355-0855). Dress opt. Swiss. Spcls: fondus, veal alla Suisse, rack of lamb. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-9:30. Pre-theatre 5-7. Closed Sat.-Sun. (M) **AE, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.-Thu. 11:30 a.m.-11. Fri. to midnight, Sat. 5-midnight. Br Sun. 11:30 a.m.-3. (M) **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.-3. D daily 6-11:30. Private rooms for 8-60. (E) **AE, CB, DC.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thu. noon-10:30. Fri. to 10:45, Sat. 5-10:45. Closed Sun. (E) **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. (M) **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30 a.m.-3. Sat. noon-3. D Mon.-Thu. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. (I) **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). Cafe Suisse: Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, breast of

duckling with blueberries. Res. sug. B Mon.-Sat. 7 a.m.-11 a.m., Sun. to 11:30 a.m. L Mon.-Sat. 11 a.m.-5, Sun. noon-5. D daily 5:30-11. (M) **Drake Bar:** B Mon.-Sat. 7-10:30. L Mon.-Sat. 11 a.m.-2:30. Cocktails Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 1:30 a.m. Ent. nightly. (M) **AE, CB, DC, MC, V.**

ENOTECA IPERBOLE—137 E. 55th St. (759-9720). Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight. Closed Sun. (M) **AE, CB, DC.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:15; after-theater D 10-11:15. Res. nec. Closed Sun. (E) **Grill Room:** Formal. International. Spcls for D: shrimp and corn cakes with ginger and cilantro, baked quails stuffed with oysters and sausage, rijstafel. L Mon.-Sat. noon-2. D Mon.-Sat. 5:30-11:30, desserts and cheese tray 10:30-midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. (E) **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party rooms. Closed Sun. (M-E) **AE, CB, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sun. 5:30-11. Free parking after 5. (M) **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Private parties. Closed Sun. (E) **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: cold sea urchin soufflé with shellfish vinaigrette and rice crackers, fresh water fish soup with spring vegetables, duck breast in truffle juice, skate wing on eggplant confit and citrus fruits. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 7-10:30, Sat. 6-10:30. Closed Sun. and 7/24-8/22. (E) **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. Country French. Spcls: bay scallop in soupier, smoked fish platter with mustard sauce, paillard of salmon with mint and ginger butter, mignonettes of lamb and tapenade. D daily 6-midnight. Pre-theatre D 5-6:45. Free 2 hr D parking. (M) **AE, CB, DC, MC, V.**

LA MANGEoire—1008 Second Ave., at 53rd St. (759-7086). Casual. French. Spcls: endive salad with Roquefort, roast leg of lamb with rosemary sauce, grilled chicken with herb mustard. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11, Sun. 5:30-10:30. Private parties for 20-30. Reduced parking after 6. (M) **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11. Pre-theatre D 5:30-6:45. Private parties. Closed Sun. (E) **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghetti primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M-E) **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. (E) **AE, CB, DC, MC, V.**

LOUISE JR.—317 E. 53rd St. (752-7832; 355-9172). Casual. Northern Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10:30, Sat. 5-11. Complete L and D. Closed Sun. (M) **AE, CB, DC.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. and 7/29-9/6. (E) **AE, CB, DC.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. (E) **AE, CB, DC, MC, V.**

PISCES—60 E. 54th St., in the Hotel Elysee (753-4441). Casual. Greek/seafood. Spcls: pompano with hot vinaigrette, sea bass Mikanos, lemon sole Patnos. Res. sug. L and D Mon.-Fri. noon-10, Sat. 5-10. Closed Sun. (M) **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Formal. Italian. Spcls: daily game dishes. Res. nec. D only Mon.-Sat. 6-2 a.m. Dancing nightly. Closed Sun. (M) **AE, CB, DC.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-10:30, Fri.-Sat. to midnight. Closed Sun. (M-E) **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 3-10:30, Sat. 5-11. Private parties for 30-150. Free D parking. Closed Sun. (M) **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.-Fri. 11:30 a.m.-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (M) **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thu. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. (M) **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Sun.-Thu. noon-11, Fri.-Sat. to midnight. (M) **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, pella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-11, Fri.-Sat. to midnight. Ent. Tue.-Sat. eves. Closed Sun. (M) **AE, CB, DC, MC.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th-50th Sts. (355-3000). Bull and Bear: Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10-12:30 a.m. Cocktails 10:30 a.m.-1 a.m. (M) **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.-Fri. 6:30 a.m.-10:30 a.m., Sat. 7:30 a.m.-10:30 a.m., Sun. 8 a.m.-10:30 a.m. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11 a.m.-2:45. Ent. Cole Porter's own piano Tue.-Sat. 6-2 a.m., Sun.-Mon. 8-1 a.m. (M-E) **The Waldorf Cocktail Terrace:** Tea daily 2:30-5:30. Cocktails 2:30-2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7 a.m.-11:30 a.m., Sun. to noon. L Mon.-Sat. 11:30 a.m.-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1-3 a.m. **AE, CB, DC, MC, V.**

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St. (489-8111). Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sun. noon-11:30, Sat. to midnight. Complete L and D. Private parties for 20-170. (M) **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30, Sun. 6-11. Br Sun. noon-2:15. Late S buffet 9:30-12:30 a.m. Free D parking 5:30-1 a.m. (M) **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soured shrimp and scallops, fettuccine with crabmeat and asparagus tips, free-range chicken with herb mustard. B Mon.-Fri. 7:30-10:30. Br Sat.-Sun. 11 a.m.-4. L Mon.-Fri. 11 a.m.-4. D daily 4-10. S daily 10-midnight. (M) **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). Atrium: Formal. Scandinavian. Spcls: smorgasbord plate, marmite of monkfish and sweetbreads, cold poached seafood in aspic. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. (E) **Cafe:** Informal. Spcls: smorrebrod,

Scandinavian 'home cooking.' L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11:30. Closed Sun. (M)

AE, MC, V.

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. (M)

AE, ME, V.

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. (E)

AE, CB, DC, MC, V.

BENIHANA OF TOKYO—47 W. 56th St. (581-0930). Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf and turf. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Thu. 5:30-11, Fri.-Sat. to midnight, Sun. 5-11. Also 120 E. 56th St. (593-1627). (M) AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St. (541-7777). Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L and D. Discount D parking. (I-M) AE, CB, DC, MC, V.

CAFE SKYLIGHT—226 W. 52nd St., 7th floor of Novotel. (765-4989). Casual. Continental/American. Spcls: les petites marmites, Skylight salad, wine tasting palette. Res. sug. B daily 6:30 a.m.-11 a.m. L Mon.-Sat. 11 a.m.-5, Br Sun. noon-3. D daily 5-midnight. Pre and post-theater D. (M) AE, CB, DC, MC, V.

CARAMBA I—918 Eighth Ave., bet. 54th-55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4. D daily 4-midnight. (I) AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St. (757-2245). Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. (I) No credit cards.

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, seafood gumbo, grilled Japanese tuna, fresh oysters, clams and fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. noon-11. Bar till 3 a.m. nightly. Private parties for 300. (M) AE, CB, DC, MC, V.

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Sat. 5-10, Sun. from 4. Br Sat. 11 a.m.-3, Sun. from noon. S Mon.-Sat. from 10. (M) AE, CB, DC, MC, V.

CHINA GRILL—60 W. 53rd St. (333-7788). Casual. French/chinese. Spcls: tempura sashimi, Confucius chicken salad, grilled dry-aged Szechuan beef. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thu. 5:45-11, Fri.-Sat. to 11:45, Sun. 5-10. Private parties for 100 (E) AE, CB, DC, MC, V.

DORSET—30 W. 54th St. (247-7300). Dorset Room: Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.-Fri. 7 a.m.-10 a.m. L Mon.-Fri. noon-3. D Mon.-Fri. 6-11. Br Sun. 11:30-3. (M) Bar Cafe: Casual. French/American. L and D daily noon-11. (M) AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L and D. (M) AE, CB, DC, MC, V.

HOTEL MAXIMS—700 Fifth Ave., at 55th St. (247-2200). Adrienne: Formal. Mediterranean/French. Spcls: lobster lasagna with asparagus points and coriander, veal chop en cocotte, pastilla of pigeon with almonds in phyllo. Res. sug. B Mon.-Fri. 7-10, Sat.-Sun. 7:30-11. L Mon.-Fri. noon-2:30, Sat.-Sun. to 3. D Mon.-Sat. 6-10:30. (E) Le Bistro d'Adrienne: Casual. French. Spcls: onion soup, celery remoulade with nuts, poached egg with ratatouille and coriander, roast salmon with creamed lentils and bacon. L Mon.-Fri. noon-3:30. D Mon.-Fri. 7-midnight, Sat.-Sun. from 6. (M) AE, CB, DC, MC, V.

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. (M)

AE, CB, DC, MC, V.

JOE'S PIER 52—163 W. 52nd St. (245-6652). Casual. Seafood. Spcls: shrimp your way, shrimp and lobster

stir-fry, oversize prime ribs, bouillabaisse. Res. sug. D daily 5-midnight. Ent. Wed.-Sun. (M-E)

AE, CB, DC, MC, V.

KING OF THE SEA—808 Seventh Ave., bet. 52nd-53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.-Fri. noon-4. D daily 4-midnight. Pianist nightly from 6 p.m. (M)

AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. (I) AE

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Pre-theater D 5:30-6:30. Closed Sun. and 8/11-9/12. (E) AE, CB, DC, MC, V.

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-11. Complete L and D. Private parties for 100. Closed Sun. (E) AE, DC.

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costoletta alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Free D parking. Closed Sun. (M) AE, DC, MC, V.

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Pre-theater D 5-8. Post-theater D 10-1 a.m. Private parties for 10-200. Free parking from 5-midnight. Closed Sun. (M) AE, CB, DC, MC, V.

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savory cabbage, lobster à la nage. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Fri. 6-10:30, Sat. 5-10:30. Private parties for 15. Closed Sun. and 8/14-9/6. (E) AE, MC, V.

LE QUERCY—52 W. 55th St. (265-8141). Casual. French. Spcls: fresh Dover sole, venison in season, baby rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10:30. Complete L and D. Closed Sun. (I-M) AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St. (382-0022). Jacket required. French. Spcls: onion soup, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties for 90. Ent. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

PASTA BELLA—754 Ninth Ave., at 51st St. (307-5484). Casual. Italian. Spcls: veal fiorentino, swordfish capriccioso, scallopine pasta bella. Open Mon.-Thu. noon-11, Fri.-Sat. noon-midnight, Sun. 1-11. (M) AE, MC, V.

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.-Thu., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed through 7/23. (M) AE, DC, V.

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: pigeon en cocotte, lobster thermidor, tournedos Rossini. Res. nec. D Tue.-Thu. 5-1 a.m., Fri.-Sat. to 2 a.m. Dancing. Private parties. Closed Sun.-Mon. (E) The Promenade: Dress opt. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortellini of spinach and goat cheese. Open Mon.-Thu. 3-1 a.m., Fri. 3-2 a.m., Sat. noon-2 a.m., Sun. 4-11. Br Sun. 11:30-3. (I-M) AE

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre (581-1000). Formal. Continental. D daily 6-10. Cocktails from 5. Complete D. Pianist Fri.-Sat. 6-midnight. (M) AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd-54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. (I) No credit cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L

Mon.-Sat. 11:30 a.m.-3. D Mon.-Sat. 5-11. Ent. Tue.-Sat. Closed Sun. (M-E) AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St. (582-7200). Formal. American/Continental. Spcls: "21" hamburger, chicken hash, cobb salad. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-midnight. Private parties for 20-150. Closed Sun. (E) AE, CB, DC, MC, V.

THE VIEW—1535 Broadway, at 45th St. atop the New York Marriott Marquis (704-8900). Dress opt. French/Italian/American. Res. sug. Br Sun. 10:30 a.m.-2:30. D Mon.-Sat. 5:30-midnight, Sun. 6-11. (E) AE, CB, DC, MC, V.

57th-60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, balak paneer. Res. sug. L Mon.-Sat. 11:30-3. D daily 5:30-11. Private parties for 30-150. Also 256 East 49th St. (755-9100). L daily noon-3. D Sun.-Thu. 5:30-11, Fri.-Sat. to 11:30. AE, CB, DC, MC, V.

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: chili rubbed free-range chicken, medallions of venison with green chili to-male, rabbit stew with buttermilk biscuits. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-midnight, Sun. 5-10. (M-E) AE, CB, DC, MC, V.

BRIVE—405 E. 58th St. (838-9393). Formal. French. Spcls: calf's liver Dodin-Bouffant, roast tuna with celery ravioli, boudin of soft shell crabs. Res. nec. D only Mon.-Fri. 6-10:30. Closed Sat.-Sun. and 8/1-9/6. (E) AE, DC, MC.

CAFE DE LA PAIX—50 Central Park South, in the Moritz (755-5800). Dress opt. American/international. Spcls: châteaubriand for two, veal scallopine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.-Sat. 11:30 a.m.-4:30. Br Sun. 11:30 a.m.-4. D daily 6-11:45. After-theater menu 10:30-12:30 a.m. (M) AE, CB, DC, MC, V.

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.-Sat. 11:30 a.m.-3. D Sun.-Thu. 5:30-11, Fri.-Sat. to 11:30. Private parties for 80. (M) AE, CB, DC, MC, V.

DEVEREUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.-Sat. 7 a.m.-11:30 a.m., Sun. 7 a.m.-10 a.m. L Mon.-Sat. noon-2:30. Br Sun. 10 a.m.-2:30. D daily 5:30-10:30. Pre-theater D 5:30-7. Post-theater D 10:30-midnight. Pianist Tue.-Sat. and Sun. Br. (M-E) AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Private parties for 15-50. Closed Sun. (M-E) AE, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St. (247-5683). Dress opt. Italian. Spcl: Roman dishes. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-midnight. (M) AE, CB, DC.

LE PATIO—118 W. 57th St., in the Parker Meriden (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7 a.m.-11 a.m., Sun. from 7:30 a.m. Buffet L daily noon-2:30. Cocktails daily 3-2 a.m. Dessert buffet 10-1 a.m. Pianist nightly. (M) AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet. 57th-58th Sts. (421-9072). Dress opt. French-style steakhouse. D daily 5:30-11. Complete D. (M) AE, DC, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.-Sat. 11 a.m.-3. D Mon.-Thu. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. (M) AE

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. (E) AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Parker Meriden (245-7788). Formal. French nouvelle. Spcls: salmon scaled in red and green sweet peppers, roasted and lightly smoked halved Maine lobster, pear roasted in caramel and chocolate sherbet. Res. sug. B Mon.-Fri.

RESTAURANTS

7:30 a.m.-9:45 a.m. Prix fixe L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. (E) AE, CB, DC, MC, V.

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. (I-M) AE, DC.

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: "Babette's Feast," gourmet 7 course French dinner, ravigoles of smoked salmon, red snapper aux légumes fondants, Petrossian 'teasers.' Res. nec. L Mon.-Sat. 11:30 a.m.-3:30. Br Sun. 11 a.m.-4:30. Light menu Mon.-Sat. 3:30-6. D Mon.-Sat. 6-11 a.m. S Sun. 5:30-11. Pre-theatre D 5:30-7:30. Post-theatre D 10:30-1 a.m. (E) AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room**: Dress opt. Continental. Res. nec. B daily 7 a.m.-11 a.m. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3. D Tue.-Thu. 5:30-10, Fri.-Sat. to 11. Pianist and dancing Tue.-Sat. (M-E) **Oak Room**: L Mon.-Fri. noon-3. D Mon.-Sat. 6-10, Sun. to 11. S Tue.-Sat. 10-1 a.m. Pianist. **Oak Bar**: Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar**: Casual. Seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. (M-E) **Palm Court**: Dress opt. Continental. Res. nec. B Mon.-Fri. 7:30 a.m.-11:30 a.m., Sat. 8 a.m.-11 a.m. L Mon.-Sat. noon-2:30. Br Sun. 11 a.m.-2:45. Tea Mon.-Sat. 3:30-6:30, Sun. from 4. D Mon.-Sat. 6-1 a.m., Sun. to midnight. (E) AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th-60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.-Sat. 7:30-midnight. Disco dancing from 10:30. Closed Sun. (E) AE, CB, DC, MC, V.

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. Prix fixe L Mon.-Sat. noon-3:30. Prix fixe buffet Br Sun. noon-3. D daily 5-midnight. (M) AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.-4:30. D daily 4:30-11:15. S after 9:30. Complete D. Private parties. (M) AE, CB, DC, MC, V.

TONY ROMA'S—400 E. 57th St. (308-0200). Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. L Mon.-Sat. 11 a.m.-4. D Sun.-Thu. 4-1:20 a.m., Fri.-Sat. 4-3:20 a.m.. Pianist Tue.-Sat. (I) AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf & Western Bldg. (373-7373). Jacket required. International. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Prix-fixe and a la carte menu. Closed Sun. (M) AE, CB, DC, MC, V.

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian bistro. Spcls: fa'vecchia, pizza, hamburgers, grilled chicken salad with pine nuts, grilled specialties. No res. Open Mon.-Sat. noon-1 a.m., Sun. to midnight. (I) AE, CB, DC, MC, V.

Above 60th Street, East Side

ANABELLE'S—1294 Third Ave., at 74th St. (772-8100). Dress opt. American/French. Spcls: roast boneless squab and grilled sweetbreads with savory cabbage, shallots and sherry vinegar sauce; sauteed Norwegian salmon in horseradish crust with cucumber, creme fraiche and salmon caviar; grilled swordfish with snowpeas, spring onions and soy butter sauce. Res. sug. L Mon.-Fri. noon-3. Br Sat.-Sun. 11:30 a.m.-3. D daily 6-11. (M-E) AE, MC, V.

ANATOLIA—1422 Third Ave., bet. 80th and 81st Sts. (517-6262). Casual. Turkish. Spcls: skewer of quail in grape leaves, mixed grill, lamb shank in lemon sauce. L Mon.-Fri. noon-2:30. D daily 5:30-11:30. (M) AE, MC, V.

ANDREE'S—354 E. 74th St. (249-6619). Dress opt. Mediterranean. Spcls: taramosalata, red snapper à l'égyptien, carré d'agneau Méditerranée, couscous, canard au poivre vert. Res. nec. D only Mon.-Sat. 6-10. Private parties. Closed Sun. (M) AE.

AUNTIE YUAN—1191A First Ave., bet. 64th-65th Sts. (744-4040). Casual. Chinese. Spcls: Peking duck,

crystal prawns, lobster soong, steamed salmon with coriander and scallions. Res. sug. L daily noon-4. D daily 4-midnight. (M) AE, CB, DC.

BELLA VITA—1409 York Ave., at 75th St. (744-8899). Casual. Northern Italian. Spcls: red snapper with shrimp sauce; stuffed chicken with rice, fresh vegetables and white wine sauce; capelli d'Angelo with crabmeat. Res. sug. D daily 5-11. Pre-theatre D 5-7. Free parking with D. Private parties for 50. (M) AE, CB, DC, MC, V.

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken. D daily 5-midnight. Br Sat.-Sun. 11:30 a.m.-3:30. (M) AE, DC, MC, V.

CAFE GRECO—1390 Second Ave., at 72nd St. (737-4300). Dress opt. Mediterranean. Spcls: grilled salmon with roasted red pepper sauce, roast loin of lamb with black olive tapenade, sauteed swordfish with rosemary mayonnaise. Res. nec. Br Sun. noon-4. D daily 6-11. Bar 5-1 a.m. Pre-theatre D 5-6:15. (M) AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinaga, fideguia, tapas, paella a la Valenciana. Res. sug. D daily 5:30-midnight. Br Sun. noon-4. Complete D. (M) AE, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30 a.m.-3:30, Sun. to 4. Outdoor cafe. (I-M) AE, CB, DC, MC, V.

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. Br Sat.-Sun. noon-4. D daily 4-midnight. (I) AE, CB, DC, MC, V.

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle**: Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. S daily 6-1 a.m. **Carlyle Restaurant**: Jacket required. French. B Mon.-Sat. 7 a.m.-10:30 a.m., Sun. 8 a.m.-10:30 a.m. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 6-11. (M-E) **Bellemans Bar**: Cocktails daily noon-1 a.m. AE, CB, DC, MC, V.

FIORILLA—1081 Third Ave., bet. 63rd-64th Sts. (838-7570). Casual. Italian. Spcls: duck ravioli with porcini, mixed seafood grill, veal chop a la Milanese. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4:30. D Mon.-Sat. 4-midnight, Sun. to 11. Private parties for 20-200. (M) AE, MC, V.

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thu. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30 a.m.-4. (I) AE, CB, DC, MC, V.

GIBBON—24 E. 80th St. (861-4001). Jacket required. Continental/Japanese. Spcls: large prawns ala Kyoto, veal midoriyaki, lamb kocho. Res. sug. L Mon.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. (E) AE, CB, DC, MC, V.

HUBERT'S—575 Park Ave., at 63rd St. (826-5911). Jacket required. American. Spcls: country captain chicken, roast duck with vegetable strudel, braised halibut with leek confiture. Res. nec. D only Mon.-Sat. 6-10. Closed Sun. and 8/28-9/5. (E) AE, MC, V.

HUNAN BALCONY GOURMET—1417 Second Ave., at 74th St. (517-2088). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. (I) AE, CB, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Closed Sun. (M-E) AE, CB, DC, MC, V.

IL VALLETTO—133 E. 61st St. (838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.-Fri. noon-3:30. D Mon.-Sat. 5:30-midnight. Closed Sun. (E) AE, DC.

ISLE OF CAPRI—1028 Third Ave., at 61st St. (223-9626; 758-1828). Casual. Italian home-cooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L and D menu Mon.-Thu. noon-11, Fri.-Sat. to midnight. Closed Sun. (M) AE, CB, DC, MC, V.

KINSALE TAVERN—1672 Third Ave., at 94th St. (348-4370). Casual. Irish. Spcls: blackened salmon, sirloin steak, hamburgers, fresh fish. No res. L Mon.-Fri. 11 a.m.-5. Br Sat.-Sun. noon-4. D daily 5-1:30 a.m. Bar til 4 a.m. (I) AE, CB, DC, MC, V.

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 and 9. Closed Sun. (M) AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed through 7/27. (E) AE, CB, DC.

LE REGENE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pœléc crème au safran, saumon grillé sur flan de champignons. Res. nec. B daily 7 a.m.-10 a.m. L daily noon-2:30. D daily 6-10:30. (E) AE, CB, DC, MC, V.

LETIZIA—1352 First Ave., bet. 72nd-73rd Sts. (517-2244). Casual. Italian. Spcls: capretto, farfalle Amalfi, pastorale filante. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 2:30-11:30, Sat. 4-midnight, Sun. 2:30-10:30. Private parties for 75. (M) AE, CB, DC, MC, V.

LION'S ROCK—316 E. 77th St. (988-3610). Dress opt. American. Spcls: fricassée of duck and oyster mushrooms on pepper brioche, devilled crabcakes with Creole tartare sauce and pickled okra, seared yellow fin tuna with cilantro pesto. Res. sug. L Mon.-Fri. 11:30 a.m.-2:30. D daily 5-midnight. Br Sat.-Sun. 11:30 a.m.-3. Private parties. (M) AE, CB, DC, MC, V.

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, migons de bouef et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.-Fri. noon-11. Private parties 40-125. Pianist. Closed Sat.-Sun. (M) AE, DC.

MALAGA—406 E. 73rd St. (737-7659; 650-0605). Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. (I-M) AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th-65th Sts. (861-8820). Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken pot pie. Res. sug. for D. L Mon.-Sat. 11:30 a.m.-5. D Mon.-Sat. 5-11:30, Sun. 4-10. Br Sun. 11:30 a.m.-4. (M) AE, CB, DC, MC, V.

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Tue.-Fri., black tie Sat. French. Spcls: salade de caillies au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Tue.-Sat. 6-2 a.m. Dancing Tue.-Sat. Private parties for 10-400. Closed through 9/5. (E) AE, DC.

MAXWELL'S PLUM—1181 First Ave., at 64th St. (628-2100). Casual. American. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thu. 5:30-10:30 a.m., Fri.-Sat. to 11:30 a.m. Br Sat. noon-3:30, Sun. 11-3:30. Pre-theater D Mon.-Sat. 5-7. (M-E) AE, CB, DC, MC, V.

MODO MIO—696 Madison Ave., bet. 62nd and 63rd Sts. (838-3725). Casual. Italian/tuscan. Spcls: pappardelle allo stracotto, ravioli casarecci al salmone affumicato, fegato di vetella alla salvia. Res. sug. L daily noon-4:30. D daily 5-11:30. (M) AE, CB, DC, MC, V.

NICKELS—227 E. 67th St. (794-2331). Casual. American. Spcls: prime aged sirloin steak, chops, lobster, fresh fish. Res. sug. D daily 5-11. Late S daily 11-1 a.m. Piano bar. Prix fixe D 5-6:30. (M) AE, DC, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th-69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. (M) AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St. (838-8000). Café Pierre: Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sautéed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.-11 a.m. L Mon.-Sat. noon-2:30. Br Sun. noon-3:30. D daily 6-10:30. S from 10:30. Pre-theater D Mon.-Sat. 6-7. Pianist daily 8-1 a.m. **The Rotunda:** English afternoon tea daily 3-6:30. (M-E) AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. French. Spcls: la tranche de foie gras frais poêlée aux artichauts, le bouquet de homard tiède au beurre de vermouth, le suprême de pintade au choux et au genévrier. Res. sug. B daily 7 a.m.-10:30 a.m. L daily noon-2:30. D daily 6:30-10:30. (E) AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St. (935-2888). Jacket required. American. Spcls: venison chili, filet in a peppercrust, steak. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. (E) AE, CB, DC, MC, V.

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.-4:45. D daily 4:45-3 a.m. Br Sat.-Sun. 11:30 a.m.-5. Music nightly from 9. (I) AE, MC, V.

THE RAVELLED SLEEVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, fillet of sole with lobster sauce. Res. sug. D Tue.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist Mon.-Sat. and Br. (M) AE, MC, V.

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.-11 a.m. L Mon.-Sat. noon-2:30. D daily 6-10. Br Sun. noon-3. (M) AE, CB, DC, MC, V.

ROSSELLINI—1134 First Ave., bet. 62nd-63rd Sts. (486-6226). Dress opt. Northern Italian. Spcls: fettuccine Rossellini, salmon alla champagne. Res. sug. L Mon.-Sat. noon-4. Champagne and caviar Br Sun. noon-4. D daily 5-midnight. Pre-theatre D Mon.-Sat. 5-7. Private parties for 60. (M) AE, CB, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American/French. Spcls: goujons of seabass with rosemary pasta, grilled venison with fried polenta, beef fillet braised in sauterie. Res. sug. L Tue.-Sat. noon-2:30. Br Sun. 11:45 a.m.-3. D daily 5:30-10. Pianist. Private parties for 60. (E) AE, CB, DC, MC, V.

THE STANHOPE—Fifth Ave., at 81st St. (288-5800). The Dining Room: Formal. Continental. Res. sug. B daily 7 a.m.-10:30. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3. D daily 6-11. Pianist. Gerard's: Formal. L daily 11 a.m.-4. Cocktails and hors d'oeuvres 4-1 a.m. Le Salon: B daily 6:30-noon. Tea 2:30-5:30. Cocktails 5-11. (E) AE, CB, DC, MC, V.

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbecued chicken with hot red sauce. L Mon.-Fri. noon-3. Br Sat.-Sun. 11:30 a.m.-4. D Sun.-Thu. 5-midnight, Fri.-Sat. 5-1 a.m. (I) AE, DC, MC, V.

VOULEZ-VOUS—1462 First Ave., at 76th St. (249-1776). Casual. French. Spcls: choucroute, cassoulet, steak au poivre. Res. sug. L Mon.-Fri. 11:30-4. Br Sun. 11:30-4. D daily 5:15-midnight. (M) AE, CB, DC, MC, V.

Above 60th Street, West Side

AKAIHANA—2164 Broadway, bet. 76th-77th Sts. (724-8666). Dress opt. Japanese. Spcls: sushi heaven, seafood tempura, treasure boat. Res. sug. L Mon.-Thu. noon-2:30. D Mon.-Thu. 5:30-11, Fri.-Sat. to 11:30, Sun. 5-10:30. (M) AE, DC, MC, V.

AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80-81st Sts. (874-1377). Casual. International. Spcls: roasted chicken with green herb sauce, roasted fish, fresh roasted duck with red grape and zinfandel. No res. L daily noon-5. D Sun.-Thu. 5-1 a.m., Fri.-Sat. to 2 a.m. Also 454 Broadway, at

Grand St. (925-6166). (I-M) AE, CB, DC, MC, V.

AU RIVAGE—408 Amsterdam Ave. (787-6900). Casual. French/Mediterranean. Spcls: homemade lobster ravioli with sage, cream and oyster mushrooms; grilled tuna with tomato, basil and balsamic vinaigrette; grilled veal chop with sautéed oyster mushrooms, cognac and light cream. Res. sug. D Sun.-Thu. 5:30-11:30, Fri.-Sat. to 12:30 a.m. Br Sat.-Sun. 11:30 a.m.-4. (M) AE, MC, V.

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stamped plate including nachos, spicy chicken wings, chili and grilled chicken, pan-fried salmon. No res. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4. D daily 5-midnight. (M) AE, DC, MC, V.

BRAZIL 2000—127 W. 72nd St. (877-7730). Casual. Brazilian/Portuguese. Spcls: feijoada, vatapa, churrasco, port alentejana with clams, mariscada. Res. sug. L daily noon-4. D Mon.-Sat. 4-midnight, Sun. to 10. Private parties for 50. (M) AE, CB, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon-3, Sun. 10-4. D Mon.-Sat. 5:30-12:30 a.m., Sun. 5-11. (M-E) AE, CB, DC, MC, V.

CAFE LUXEMBOURG—200 W. 70th St. (873-7411). Casual. Continental. Spcls: cassoulet, grilled Coho salmon, roast duck with honey and coriander. Res. nec. D Mon.-Fri. 5:30-midnight, Sat.-Sun. from 6. S Sun.-Thu. 1 a.m.-2:30 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11 a.m.-2:30. (M) AE, MC, V.

CAMEOS—169 Columbus Ave., bet. 67th-68th Sts. (874-2280). Casual. Continental. Spcls: fillet of Norwegian salmon, Barbarie duck breast, brook trout grilled with rosemary oil and lemon. Res. sug. L Mon.-Fri. noon-3. Br Sat. noon-3, Sun. 11:30 a.m.-4. D Mon.-Sat. 5:30-11:30, Sun. 6-10. Pianist Mon.-Sat. and Br Sun. (M) AE, MC, V.

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4. D daily 4-midnight. (I) AE, CB, DC, MC, V.

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon-4. Br Sat.-Sun. noon-4. D Sun.-Thu. 4-midnight, Fri.-Sat. to 1 a.m. Private parties for 50. (M) AE, CB, DC, MC, V.

CHARMANT—625 Columbus Ave., bet. 90th-91st Sts. (724-9144). Casual. Continental. Spcls: bouillabaisse, chicken breast stuffed with crabmeat, rack of baby lamb. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. 11-4. D daily 5-midnight. Pianist Tue.-Sat. and guitarist Sun. Br. (M) AE, MC, V.

CONSERVATORY—15 Central Park West, bet. 61st-62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: Cajun salmon, linguini fruita de mare, grillade of chicken. B daily 7 a.m.-11:30 a.m. L daily 11:30 a.m.-4. Prix fixe Br Sun. noon-4:30. D daily 4-midnight. Pre-theatre D 5-7. Ent. (M) AE, CB, DC, MC, V.

COPELAND'S—547 145th St. (234-2357). Jacket required. Continental/soul. Spcls: duck à l'orange flambe, barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.-Fri. 11:30 a.m.-4:30. D Mon.-Thu. 4:30-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. (M) AE, MC, V.

FIORIELLO—1900 Broadway, bet. 63rd-64th Sts. (595-5330). Casual. Italian. Spcls: duck ravioli with porcini, mixed seafood grill, veal chop à la Milanese. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4. D Mon.-Sat. 4-midnight, Sun. to 11. (M) AE, MC, V.

GRAPES—522 Columbus Ave., at 85th St. (362-3004). Casual. Continental. Spcls: grilled swordfish, seafood pasta, calamari and steamed vegetables. Res. sug. Br Sat.-Sun. 11 a.m.-5. D Sun.-Thu. 5:30-2 a.m., Fri.-Sat. to 3 a.m. Outdoor cafe. (M) AE, CB, DC, MC, V.

HUNAN PARK—235 Columbus Ave., bet. 70th-71st Sts. (724-4411). Casual. Hunan. Spcls: shrimp and pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. Also Hunan Park II, 721 Columbus Ave., at 95th St. (222-6511). (I) AE, CB, DC, MC, V.

INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. Br Sat.-Sun. noon-3:30. D Sun.-Thu. 5:30-11, Fri.-Sat. to midnight. Private parties for 25-30. (M) AE, CB, DC, MC, V.

MISS GRIMBLE—305 Columbus Ave., bet. 74th-75th Sts. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tue.-Fri. 9 a.m.-11 a.m., Sat. 10 a.m.-11 a.m. Br/L Tue.-Sun. 11 a.m.-4. D Tue.-Thu., Sun. 4-11, Fri.-Sat. to midnight. Closed Mon. (I) AE.

POCCINO—1889 Broadway, at 63rd St. (262-2234). Casual. Italian. Spcls: selection of carpaccio, gnocchi alla Romano, poached salmon in green sauce. Res. nec. L daily 11:30-4:30. D daily 5-midnight. (M) AE, MC, V.

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th-81st Sts. (496-6280). Casual. American. Spcls: leg of lamb with roasted garlic and fresh mint, braised chicken breast in white wine mustard sauce, grilled marinated tuna. Res. sug. Open Tue.-Fri. for B, L, tea, and D from 8 a.m.-11:30. Sat. 9 a.m.-11:30, Sun. 9 a.m.-5:30, Mon. 6-11:30. Also 1295 Madison Ave., bet. 92nd-93rd Sts. (410-7335). (M) AE, DC, MC, V.

SOTO—250 W. 86th St. (787-4490/4491). Casual. Japanese. Spcls: swordfish teriyaki, beef sukiyaki cooked at your table, Soto Zen formal Japanese style D. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Fri. 5-11, Sat. 5:30-midnight, Sun. 4-10. Private party rooms. (M) AE, CB, DC, MC, V.

SUKI—433 Amsterdam Ave., bet. 80th-81st Sts. (496-8940). Casual. Japanese. Spcls: salmon teriyaki, Japanese style flounder, beef sukiyaki. Res. nec. D Mon.-Sat. 5-1 a.m., Sun. 3-11. Pre-theatre D 5-7. (I) AE, CB, DC, MC, V.

TROIKA—148 W. 67th St. (724-0709/0806). Casual. Russian. Spcls: teliatina royal, eel Petersburg, fillet mignon Suvorov. Res. sug. L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 5-11. Ent. Tue.-Sun. (M) AE, MC, V.

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.-Sun. 11:30 a.m.-3:30. D Sun.-Thu. 5:30-midnight, Fri.-Sat. to 1 a.m. (M) AE, CB, DC.

BROOKLYN

GAGE & TOLLNER—374 Fulton St. (718-875-5181). Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30 a.m.-9, Sat. 4-11. Private parties. Pianist Fri. and Sat. Closed Sun. (M) AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.-11 a.m. L daily 11 a.m.-4:30. D daily 4:30-10. S Sun.-Thu. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. (I) AE, DC.

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.-Thu. 11 a.m.-11, Fri.-Sat. to midnight. Free valet parking on premises. (M) AE, CB, DC, MC, V.

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: sautéed quail and foie gras ravioli in soy and mushroom consommé, gingerbread waffles with Tahitian vanilla cream. Res. nec. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3. D daily 7-midnight. Pianist nightly. (E) AE, DC.

QUEENS

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. (I-M) AE, DC, MC, V.

WATER'S EDGE—East River Yacht Club, 44th Dr. (718-482-0033). Dress opt. Continental/Seafood. Spcls: Pacific striped bass with parsley and lime beurre blanc, grilled fresh blue prawns with lentil and chili lobster sauce, marinated breast of duck with apple sauce and corn fritters. Res. nec. L Mon.-Fri. noon-2:30. Br Sun. noon-3. D Mon.-Sat. 6-11, Sun. 5-10. Ent. Tue.-Sat. and Br Sun. Private parties for 300. (E) AE, CB, DC.

OTHER EVENTS

COMPILED BY FLORENCE FLETCHER AND TONY COOK

FAIR'S FAIR—If you thought the season was over for a while, pay attention: **A Special Night on 53rd Street**, 7/14, 6-9, is an open invitation to stroll along the middle of the street (if you like—no cars, please), between Sixth and Second Aves., to view some of the architectural newcomers, 53rd at 3rd for one; enjoy entertainment by the BWIA Sonatas, the Heavenly Hummingbirds, the Leela Puppet Theater, On the Lam Street Band, and several classical-music groups; take in any of the street's museums, churches, plazas, the Donnell Library Center, the Y; and, of course, visit any of a number of restaurants, including all of Citicorp's Center's. John Tauranac of the Municipal Art Society will lead architectural tours, and at 6, we can all join an opening parade, from Sixth Ave., behind the NYPD's Emerald Society Pipe Band... Earlier on the 14th would be a fine time to check in at **Citicorp's Renaissance Days at the Market**, which is on all week, 7/11-7/15, noon-2 daily. It's a preview visit from the New York Renaissance Festival funmakers, soon to open at Sterling Forest in Tuxedo Park for another season. 7/11: "Myth and Merriment," including singers, mimes, minstrels, and *The Tales of Robin Hood*; 7/12: "Foils and Foibles," more entertainment, with medieval fights, fife-and-drum music. 7/13: "Sonnets and Shakespeare," scenes from the Bard of Avon, with guitars, harps, flutes. 7/14: "Ballads and Bawds," more Shakespeare and (slightly) bawdy songs. 7/15, "Folktales and Fables," a children's day, with puppets, costume contest (under 13s are asked to dress up for fairy-tale fun), storytelling, more... Outdoors, at the **World Trade Center's** five-acre Austin J. Tobin Plaza, performance artist **Pat Oleszko** will co-star with giant balloons for some highly original hi-jinks. Anything goes, and the date is 7/19 during the noon hour. Everything in this paragraph is free, by the way, except the food you'll buy.

ON STAGE, PLEASE—The opening program in Lincoln Center's **Serious Fun!**-fest is especially worth noting as a New York premiere—Michael Nyman's chamber opera *The Man Who Mistook His Wife for a Hat*, based on a case study by Oliver Sacks. The composer (who wrote the music for the film *The Draughtsman's Contract*), will conduct and perform for the three dates at Alice Tully Hall: 7/14 at 7:30, 7/15, 16 at 8; tickets, \$25. This is the American Music Theater Festival production, from Philadelphia. "Serious Fun!" continues through 8/4 (see each issue's Performance Art listings, under Art, for details)... **The Shaw Project** will present a staged reading of *Pygmalion* 7/18 at 7:30 at Park Avenue Christian Church, Park Ave. and 85th St., continuing its ongoing enterprise of doing all of the works, the 22nd such performance. Free, but donations are welcome (496-8297)... Speaking as we were of serious fun, note the materializing on Carnegie Hall's stage of the Great Dane **Victor Borge**, 7/14-16 and 7/20-23. He'll have his piano, of course, and his co-conspirators will be soprano Marylyn Mulvey and pianist Sahar Arzruni—they may actually get to perform. Just to hear Borge do his upside-down "Blue Danube" Waltz again—well! Tickets, \$15-\$35... Central Park will be the scene of the annual Cycle Dog Food **Frisbee Championships**, the Ashley Whipper Invitational. The leaping canines will be at Frisbee Hill, north of the Sheep Meadow, 72nd St., on 7/16, 9:30 a.m.-1, and they'll be coming in from 13 states and D.C. to take their turn.

REVELS AND CAUSES—The **Ultimate Summertime Cruise for the National Multiple Sclerosis Society** New York Chapter is 7/19, 6-10 p.m., aboard the Hudson Dayliner. Food, drinks, entertainment, dancing, magicians, fortune-tellers, music to dance to by Idle Minds; tickets \$50. Hosts are the Manhattan Society and Michelob (463-7787)... Two Bastille Day (7/14) benefits to note: **The Asian American Legal Defense and Education Fund** money-raiser, 6-9 at

the Soho Kitchen and Bar, 103 Greene St. Tickets are \$30 (966-5932), and there'll be appetizers, small pizzas, a cash bar, wines by the glass, entertainment. The group provides legal counsel to indigent Asian Americans... **"Let Them Eat Cake"** benefits the **Pierre Franey Scholarship Fund** at Johnson & Wales College, in Providence, R.I., and this is a mouthwatering pastry-chefs' competition. 5:30-7:30, at Nicole—Brasserie de Paris, Omni Park Central Hotel, Seventh Ave. and 56th St. Sampling, everybody! Tickets, \$50 (752-3677). Judges include the designer Mario Buatta, this magazine's Gael Greene, the writer Tama Janowitz, and Cartier's chairman, Ralph Destino.

TOURS

JEWISH NEW YORK CITY—Walks with Oscar Israelowitz (718-951-7072), with an eye to early history of Jews in the city as well as current life. 7/17, 10:30 a.m.-12:30: "Jewish Wall St."—site of the first synagogue, Fraunces Tavern, Jerusalem Grove, et al. Meet at the Fireboat Station, West St. in Battery Park; \$10. 7/17, 1:30-3:30: a walk on the Lower East Side—Forward Building, Eldridge Street Synagogue, a candy store, Guss's Pickles, and a kosher-wine-tasting. \$10.

WEST OF SOHO—A 90-minute stroll with Michael Jay Levin, to see the Federal houses in the Charlton-King-Vandam designated Historic District. 7/17 at noon. Must reserve (924-7187). \$10.

HISTORIC HOUSES—Visit landmarks with the Urban Park Rangers. In the Bronx: **Bartow-Pell Mansion** (885-1461); Sat., Sun. at 1, 2, 3. Brooklyn: **Lefferts Homestead** (718-965-6505); Sun. at 12:30, 2:30. Manhattan: **Dyckman House** (397-3197); Thurs., Fri. at 11 a.m., 2. **Morris-Jumel Mansion** (923-8008); Sat. at 11, 2; Sun. at 2. Queens: **Queens County Farm Museum** (718-237-3276); Sun. at 1, 2, 3, 4. Staten Island: **Alice Austen House** (718-816-4506); Sun. at 1, 2, 3. **Conference House** (718-984-2086); Sun. at 1, 2, 3. Tours are free, but some of the houses have an admission fee.

CHELSEA—A "Historywalk" with Joyce Gold (242-5762). 7/17 at noon, meet at General Theological Seminary, Ninth Ave. and 21st St. \$8.

NEW YORK WALK-ABOUT—7/17 at 2, "Murray Hill—Remnants of a Gilded Age"; meet on NW corner of 34th St. and Madison Ave. \$7 (582-2015 weekdays, 9 a.m.-5; 914-834-5388 evenings, weekends).

GUIDE SERVICE OF NEW YORK—7/15, 6:30 p.m.-1 a.m.: "Irish Pub Crawl," including a pub meal and drink at an old Irish establishment, then visits to others, winding up with a music pub; \$42, including bus transport, meal and a drink, cover charges, midtown-hotel drop-offs. 7/16, noon-3 p.m.: a stroll in Yorkville, with food stops along the way, visit to a German beer hall, Hungarian-dance performance, more; meet at St. Jean Baptiste Church, Lexington Ave. and 76th St.; \$18, including food and drinks. 7/17, 10 a.m.-4 p.m.: trip to the Bronx Zoo; meet at the "Atlas" statue, Rockefeller Center, Fifth Ave. and 50th-51st Sts.; \$29 includes bus, admission, rides. To reserve (408-3332).

SIDEWALKS OF NEW YORK—Each tour, \$10 (517-0201). 7/16, 17 at 1: "Stars Around the Park"; meet in front of the Guggenheim Museum, Fifth Ave. and 89th St., for an outside look at some homes of the "rich and famous." Also 7/16, 17 at 1: "Movie Stars of the Upper West Side"; meet at 2 Columbus Circle (N.Y. Convention and Visitors Bureau GHQ), for some more R-&F homes. 7/16 at 6: "Ye Original Olde Tavern Tour"; meet at the subway-entrance kiosk, Astor Pl. (8th St. across from Cooper Union), for visits to McSorley's, Minetta, Chumley's, the White Horse, others; you buy your own drinks. Also 7/16 at 6: "Ye Olde Tavern Tour, Too!"; meet at the Washington Square Arch, foot of Fifth Ave., to visit the Cedar, the

Peculiar Pub, Blue Mill, others; tips and drinks are extra. 7/16 at 7: "Ghosts After Sunset," tour of haunted Greenwich Village; meet at 6 for a cocktail hour at Sunset Strip, 113 Horatio St. at West St. (your second drink is free); tour begins at 7. 7/17 at 1: "Across the Brooklyn Bridge," with glimpses of the Woolworth Building and City Hall; meet on N.W. corner of Barclay St. and Broadway. Also 7/17 at 1: "Literary Luncheon and Village Walk," with playwright Susan Fisher Sassouni; a discounted luncheon at the Lion's Head, 59 Christopher St. near Seventh Ave.; then a tour of some former writer-residents' habitats.

PROSPECT PARK ENVIRONMENTAL CENTER—"Sights and Sounds at Nightfall," a sunset-dusk walk in the park, with naturalist and artist John Yrizarry; 7/16 at 8 p.m., meet at the Picnic House, near PPW at 5th St. (718-788-8549); \$4.

BROOKLYN BIRD CLUB—7/17, "Nature in the Park," a walk in Prospect Park with naturalist John Farrand; to register: 914-783-4304. Also walks for beginner-birders, each Sat. in Prospect Park; meet at 9 a.m., at Grand Army Plaza entrance (718-522-2640); free.

LOOK FOR WILD FOODS—Free walks with "Wildman" Steve Brill, in the city's parks. Phone 718-291-6825 for details on where to meet, what to take, and a few rules. 7/16, Van Cortlandt Park, Bronx. 7/17, Alley Pond Woods, Queens.

OUTDOORS CLUB—Write for schedule of hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698, 7/17 at 10 a.m., meet on street at Pelham Bay Park station, No. 6 Lexington Ave. local train, for a walk taking in waterfront scenery of Hunter's Island, Twin Island, City Island, along what remains of the Flying Lady Monorail. \$1 (876-6688, nights before 10). Take plenty of water, lunch, rain gear.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking. Write P.O. Box 264, N. Y., N. Y. 10274, for schedule of country hikes. 7/17 at noon, meet at 14th St. and Eighth Ave. for subway ride (take fare), or at 1:30 at turnstile of Broad St. station. A train, for a walk around the Jamaica Bay Wildlife Refuge pond. \$1 (924-7486, nights).

SPORTS

BASEBALL—Yankees, Yankee Stadium, 161st St. and River Ave., Bronx (293-4300). 7/14, 7/15 at 7:30, 7/16 at 4:05, and 7/17 at 1:30: vs. Chicago; 7/18-20 at 7:30: vs. Texas. \$7.50-\$11.

BOXING—Madison Square Garden (563-8300), Felt Forum. 7/14 at 7:30. Lenny Lapaglia vs. TBA, plus 9 preliminary bouts. \$10-\$20.

STEPS—Staten Island Biathlon, 7/17 at 8 a.m.: Over 600 competitors are expected to participate in this second annual event held on Staten Island. This is the third of four races in the Goldome Big Apple Biathlon Series and includes a 3-mile run, a 20-mile bike race, and a second 3-mile run. The run course is on Hyland Blvd. between Woodvill and Cornelia Aves. and the bike course is on Richmond Pkwy. between the Outer Bridge Crossing and Arthur Kill Rd. 212-289-4113.

VOLLEYBALL—United States National Team vs. Korean National Team, 7/14 at 7:30. See this pre-Olympic showdown in a best-three-of-five-game match featuring the U.S. team, ranked number-one in the world. Fairleigh Dickinson University, Rothman Center, Hackensack, N.J. 212-307-7171. \$10, \$12.

ARENA FOOTBALL—New York Knights, 7/11 at 7:30: vs. Pittsburgh. Madison Square Garden (563-8300). \$10-\$18.

HORSE RACING—Belmont Spring Meeting, through 8/1 (718-641-4700). Daily except Tue.; post time, 1. \$2, Grandstand; \$5, Clubhouse. Featured: 7/13, Astoria; 7/16, Tom Fool; 7/17, Prioress; 7/20, Tremont.

CHILDREN

BIG APPLE CIRCUS—The 1988 show, *1001 Nights at the Circus* comes to Long Island University bringing acts from five continents including clowns, elephants, and aerialists. 7/12 at 8, 7/13-15 at 11:30 a.m. and 8, and 7/16, 17 at 12:30 and 4. C.W. Post Campus, Brookville, L.I. (516-299-2752). \$9-\$15 (except 7/16 at 4).

THE SECRET OF THE CARDBOARD ROCKET—Take a tour of the planets with two young children and their make-believe rocket. 7/16 at noon. American Museum of Natural History, Hayden Planetarium, C.P.W. at 81st St. (769-5919). \$3.75; children, \$2.

IRISH FAIRY TALES—Enjoy four Irish fairy tales performed by the New York Renaissance Festival Players. 7/18 at 2:30. Lincoln Center Library, Heckscher Oval, 111 Amsterdam Ave. at 65th St. (870-1630). Free.

DONA ANNA, PALO LIBRE-RECORDANDO NUESTROS JUEGOS—See a bilingual history play about games played in Puerto Rico during the early 1900s. 7/16 at 2. Museum of the City of New York, Fifth Ave. at 103rd St. (534-1034). \$3; \$1, children; \$5, families.

TALL TALES, SMALL TALES—Stories and songs about big and small creatures told by Marcia Lane. 7/13 at 2. The Brooklyn Historical Society, 128 Pierpont Street, Brooklyn (718-624-0890). Free (reserve).

GAMES FROM THE PAST—Parents and children can learn about the games that filled a child's days in the 19th-century. 7/13, 14 at 3. Richmondtown Restoration, Staten Island Historical Society, 441 Clarke Avenue (718-351-9414). \$4; children, \$3 (reserve).

THE VANAVER CARAVAN—This troupe specializes in family programs that celebrate American dance. "Kick Up Your Heels" combines original works with those of Ted Shawn (in reconstructed versions), Appalachian clogging, and step-dances from Old World traditions. At the Caramoor Music Festival, Katonah, N.Y. (914-232-5035). 7/15 at 11 a.m.; 7/16 at 11 and 1. \$3, adults \$6.

SUMMERSCAPE—Janice Buckner in a program combining voice, guitar, and puppets. 7/13 at 1:30. Heckscher Park, Prime Ave. and 25A, Huntington, L.I. (516-271-8442). Free.

CHILDREN'S FILMS—See *The Electric Grandmother* and *The Snowman*. 7/18 at 2. Brooklyn Central Library, Grand Army Plaza, Brooklyn (718-780-7759). Free.

OLD BETHPAGE VILLAGE—Join the Brooklyn Botanic Garden for a visit to a unique village reconstructed as it was 150 years ago. 7/14, 9:30 a.m.-5. Meet in the Auditorium, Brooklyn Botanic Garden, 1000 Washington Ave., Brooklyn (718-622-4544). \$34; children, \$20. (reserve).

THE TALE OF BEATRIX POTTER—Julie Andrews narrates a 30-minute audio/visual program in conjunction with the exhibit *Beatrix Potter: Artist and Storyteller*. Tue.-Sat. at 12:15 and Sun. at 1:15 through 8/21. The Pierpont Morgan Library, 29 E. 36th St. (685-0008). \$3, admission.

13TH STREET REPERTORY COMPANY—*The Rose That Refused to Bloom*, Sat. at 1 and 3; *The Snow White Show*, Sun. at 1 and 3. 50 W. 13th St. (675-6677). \$4.

PENNY BRIDGE PLAYERS—A musical version of *Cinderella*. Undercroft of the Assumption Church, 59 Cranberry St., Brooklyn (718-855-6346, 718-858-9152). 7/12, 13, 14 at 10:30 a.m. and 1; 7/15 at 10:30 a.m.; 7/11 at 1. \$4.

THE WIZARD OF OZ—See the Frank Baum classic set to an original country-and-western musical score. Every Sun. through summer at 1 and 3. The Puppetworks, 287 Third Ave. at Carroll St., Park Slope, Brooklyn (718-834-1828). \$3.75 (reserve).

KIDS PROJECT PUPPET SHOW—Puppets teach children something about what the world is like for blind, deaf, or mentally retarded youngsters, and those with a learning disability or a disabling disease like cerebral palsy. Brooklyn Public Library program: 7/14 at 11 a.m., McKinley Park, 6802 Ft. Hamilton Pkwy.; 7/14 at 2, Borough Park, 1265 43rd St.; 7/15 at 11 a.m., Central Children's Room, Grand Army Plaza; 7/15 at 2, Park Slope, 431 6th Ave. Free.

A RENAISSANCE BOY—A musical song and dance play presented by Nottingham Fair. 7/15 at 1:30. Friends of the Arts, at Planting Fields Arboretum, Oyster Bay, L.I. (516-922-0061). Free.

PINOCCHIO—Sat. at 2 in July and Aug. Fantasy Playhouse, 317 Merrick Rd., Lynbrook, N.Y. (516-599-1982). \$5 (reserve).

SPECIAL EXHIBITS—Timeless Tales: Three Centuries of Children's Books—Over 200 manuscripts, rare editions, original art, and illustrations representing the most beloved children's books from the 17th-century to the present. Through 9/3 at the New York Public Library, Central Research Library, Fifth Ave. at 42nd St. (930-0501). Mon.-Sat., 10 a.m.-6. Free.

Children's Fire Prevention Art—Posters, banners, games, and art constructions by students, grades K-9 from the New York City Public School System, that reflect the lessons of fire safety and prevention; through the summer at the New York City Fire Museum, 278 Spring Street (691-1303). Mon.-Fri., 10 a.m.-4; call for weekend hours. Donation... **Carnival of Toys**—Features circus scenes and a procession of vehicles en route to the fairgrounds; also, an array of toys including the "Humpty Dumpty Circus," with a ring, a tent, a cast of clowns, animals, acrobats, cast iron wagons, carts, and more; through 10/30. Also, **City Play**—Traces the impact of play activities in New York City by incorporating and transforming the environment. Photographs of outdoor activities are presented against a backdrop of a typical block, with a stoop, fire hydrant, lamppost, manhole covers, and a corner store. Also featured are an urban clubhouse made from urban debris and a variety of antique toys including stoop toys, a W. W. I toy bi-plane, a 1930s pushmobile, marbles, and skelly caps. In addition, video installations are presented with historical footage of children in motion on New York City streets; through 2/12/89. Both exhibits at the Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). Hours: Tue.-Sat., 10 a.m.-5, Sun. and holidays, 1-5. Free with admission; adults, \$3; children, \$1; families, \$5.

CENTRAL PARK PROGRAMS—Belvedere Castle: Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 7/16, 1-2:30: "Bubbles"—Blow tiny bubbles, big bubbles, and bubbles bigger than yourself. Free (reserve)... **The Dairy: 64th St., mid-Park** (397-3165): 7/16 at 2 and 3: "Tales of Wonder"—Listen to the magical words of storyteller Cheryl Byron, accompanied by drums, bells, and other musical instruments. Free (reserve)... **The Hans Christian Andersen Statue: 72nd St. and Fifth Ave.** in Central Park (397-3165): Every Sat. at 11 a.m. enjoy a story. 7/16, *The Ugly Duckling* told by Carol Lewis and *The Golden Watch* told by Penninah Schram. Free... **Conservatory Garden**, water-lily pond, Fifth Ave. and 105th St.: 7/14, 21, 28: at 11 a.m., "Garden Tales," storytelling programs.

HOT PROSPECTS—Summer performances in Prospect Park, Brooklyn (718-965-8950). At the Picnic House, near P.P.W. and 3rd St. 7/17 at 3: "The Vanaver Caravan"—Enjoy a mountain hoedown with toe-tapping music, dancing, and costumes. Free.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904): 7/16, 17 at 1 and 3: "Passport to Freedom"—Create a passport and learn about rich cultural heritages; 7/16, 17 at noon and 2: "Video Artist Workshop"—Learn the use of video equipment as you have fun expressing your personal feelings. Exhibits: "Nature Area"; "Pageant of Puppets"—Puppets, marionettes, puppet films, and puppet art activities. See puppets from Italy, marionettes from France, shadow puppets from Thailand and the People's Republic, and learn to use finger, rod, and hand puppets. Tue.-Fri. 1-5; weekends, 11 a.m.-5. Adults, \$2 (weekends) and \$1 (weekdays); children, \$3 and \$2.

INFOQUEST CENTER—AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140): open 10 a.m.-6 daily except Mon. and holidays; Tue. to 9. Free. A hands-on environment with holograms and satellites, fiber optics and robotics to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing data. Also meet Gordon, the talking robot, program a rock video, find out if you can recognize your own voice, and watch a show with 32 video projectors.

AMERICAN MUSEUM OF NATURAL HISTORY—C.P.W. at 79th St. (769-5650). "Naturemax Theater"—See two films on New York City's largest indoor movie screen. Daily at 10:30 a.m., 12:30, 1:30, 3:30, and 4:30: See *Grand Canyon: The Hidden Secrets*, which features beautiful cinematography; at 11:30 a.m. and 2:30 daily: See *The Dream Is Alive*, the remarkable story of America's space shuttle program. \$3.50; \$1.75,

children (per film); double features shown Wed., Fri., and Sat. at 6 p.m. and 7:30 p.m. \$5.50; \$3, children. Admission: \$3.50; children, \$1.50.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 81st St. (570-3932). "Summer Family Programs"—Every Tue.-Fri. at 11 a.m.: Gallery Talk/Sketching; at 1 each day, enjoy a film. Program runs 7/12-8/5 and needs no advance registration. Families should meet at the Uris Center. Free (with museum admission). Daily themes—7/12: "The Changing Shape of Contemporary Sculpture"; 7/13: "The Powers of Kings"; 7/14: "The wild West"; 7/15: "The Beautiful Boxes."

SOUTH STREET SEAPORT MUSEUM—213 Water St. (669-9416): 7/15 and 7/16: "Overnight Aboard PEKING"—Families can learn sea chanteys and sleep on board the museum's largest ship; begins 7/15 at 5 p.m. and concludes at 7/16 at 10 a.m. \$40 per person (reserve). Museum hours: 10 a.m.-5, daily; \$5, adults; \$4, seniors; \$3, students; \$2, children.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). Special summer workshops: 7/13 at 2:15: "Mask Story Making"; 7/14 at 3: "1,000 Cranes"; 7/15 at 1: "Chinese Kung-Fu Story Theatre"; 7/15 at 7: "El Puente Dance Ensemble"; 7/16 at 12:30: "Mask Story Making"; at 1:30: "Show-Off Hands"; 7/17 at 12:30: "Skeleton Sketches"; 7/18 at 1: "Winnie Wilson Puppets"; also, "Doctor Dimension and the Rulers of the Universe."—An exhibit in which children meet Doctor Dimension and explore measurements by building with lightweight tubing, comparing weights of everyday objects, comparing size of objects, experiencing time in a special timed game, and much more. Hours (through 9/6): Daily except Tue. 10 a.m.-5 p.m. Donation.

QUEENS MUSEUM—New York City Building, Flushing Meadow-Corona Park (718-592-2405). Summer Workshops, Tue. at 10:30 a.m. and 1:30 p.m. 7/12: "You Cast You"—The Heroic Spirit, Classical Sculpture from Ancient Greece to Michelangelo—"Discover how to cast your own hands or feet"; 7/19: "Fancy Faces"—Faces are created from wood, clay, metal, and a variety of other materials. 50 cents. Museum hours: Tue.-Fri., 10-5; Sat., Sun. noon-5:30. Adults, \$2; children, \$1 (must be accompanied by an adult).

NEW YORK HALL OF SCIENCE—47-01 111th St., Flushing Meadow-Corona Park (718-699-0005). 7/16 and 7/17: "Constellations in the Summer Sky"—Learn the names and positions of stars in the planetarium; 50 cents; 7/17, 11 a.m.-4: "Racing Indoor Flyers"—Members of the Metropolitan Sports Squadron will launch rubberband-powered model planes outdoors. Free; also a selection of films and videos will be shown. Call about "Sky High Summer," through 8/28, for daily activities. Hours: Wed.-Sun., 10 a.m.-5. Admission: Adults, \$2.50; children, \$1.50.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000, ext. 231). Every Sat. and Sun. at 2: "What's Up?" a free drop-in art workshop for children 6-12... Every Sat. at 11 a.m.: "Arty-Facts"—A workshop that explores art concepts with games. Both programs free with museum admission. Hours: 10 a.m.-5, daily. Closed, Tues. Adults, \$3; children under 12, free.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). Summer-workshop programs: "Ships Ahoy!" sessions with a nautical theme, each Wed. 1-3; free with \$2 museum admission; 7/16, special hours, 11 a.m.-5: "Activity Day"—Interpreters will stage impromptu activities and games in the exhibit rooms; 7/17 at 2: "Sister Rain and Brother Moon"—A musical play that tells a story of sibling rivalry. \$2; special exhibit: "What If You Couldn't?" An exhibit that creates an environment in which the non-disabled public can learn more about the feelings of those with disabilities. The exhibit is divided into six stations including visual impairments, auditory impairments, physical handicaps, learning disabilities, emotional disturbances, and mental retardation. Through 8/21. Hours: Tue.-Fri., 1-4; Sat.-Sun., 11 a.m.-5. \$2.

NEW YORK AQUARIUM—W. 8th St., Brooklyn (718-265-3400). Daily: Walrus, dolphins, sea lions, sharks, and much more. "The Red Sea Exhibit"—Elaborate rockwork and coral simulate the vertical reefs of the Red Sea. Hours: Daily, 10 a.m.-4:45. Adults, \$3.75; children, 2-12, \$1.50 (under 2 free); senior citizens free, Mon.-Fri. after 2 (except holidays).

NIGHTLIFE

DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd-23rd Sts. (242-9066). 7/13, 14: Valery Ponomarev Quartet. 7/15, 16: Andy LaVerne Trio. 5/17: Carla Morena. 7/18: Gibb Veconi Group. 7/19: Jessie Junior Group. **AE, CB, DC.**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with live jazz. 7/14: Vic Juris Quartet featuring Marc Cohen, Mike Formanek, and Jeff Hirshfield. 7/15, 16: Mark Morganelli and the Jazz Forum All Stars. 7/17: Henry Butler Duo. 7/18: Harold Danko Duo featuring Chip Jackson. Sets Mon.-Sat. at 9, 10:30 and midnight, Sun. at 6, 7:30, and 9. **AE, CB, DC, MC, V.**

THE BITTER END—149 Bleecker St. (673-7030). 7/15: Lunatone 3; Uncle Bonsai. 7/14: Will Downing. 7/17: Lori Carson at 8. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 7/17: Dave Valentin Quintet plus Cabo Frio. 7/18: Michael Weiss All-Stars. 7/19-24: Elvin Jones and His Group plus Hilton Ruiz Ensemble. "After Hours..." the Dan Harper Quartet play Tue.-Sun. after last set till 4 a.m. **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 7/13: Timbuk 3; Uncle Bonsai. 7/14: Will Downing. 7/15, 16: Loudon Wainwright III; Tanita Tikaram. 7/18: An evening with Marti Jones with Richard Barone, Don Dixon, David Enloe, Kye Fleming, John Hiatt, Janis Ian, Graham Parker and Bland Simpson. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 7/16: George Coleman Trio with Harold Mabern on piano and Jamil Nasser on bass. 7/18-23: Pianist Kirk Lightsey with Cecil McBee. Sets from 9:45. **AE, CB, DC, MC, V.**

CAFE GIANLUCA—2124 Broadway at 74th St. (877-9381). The latest jazz spot on the Upper West Side. 7/13: "Sing into Summer" featuring Carol Fredette. 7/14: Jeremy Steig with Lee Ann Ledgerwood. 7/15, 16: The Roy Meriwether Trio. 7/18: The Wide-spread Jazz Orchestra. 7/19: The Bob Kindred Trio. Mon.-Thu. 8-midnight, Fri.-Sat. 9:30-1:30 a.m. **AE, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Every Mon.-Fri. from 5-8:30: Early Bird concerts with the Brooks Kerr Duo featuring Bob Field on bass. Through 7/17: Al Grey Quintet. 7/18: Hamiet Bluiett Telepathic Big Band. 7/19-24: Lou Donaldson Quartet. Tue.-Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 7/14: Comedy with Steve Johnson, Joseph Dixon, Pauline Sweeney, Kevin Stuart, and Michael Holmes. 7/15: Irish Balad night with hold Greg Ryan featuring Mary Beth Lahr and Jim Hawkins. 7/16: Duncreggan. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 7/17: Sonny Fortune and Arnie Lawrence. 7/18: Les Paul Trio. 7/19-24: The Barry Miles and Terry Silverlight Group. Shows Tue., Wed. and Sun.

at 8 and 10; Thu. at 8 and 11; Fri.-Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant with pianist Peter Nickolin playing show tunes before "Jazz In The Evening" program featuring 7/13, 14: Judy Carmichael; 7/15-17, 19, 20: Sir Roland Hanna. Sets Thu.-Sat. at 9:30 and 11, Sun. at 6 and 7:30. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 7/13: Armen Donelian. 7/14: Lynn Bernstein. 7/15, 15: Lynn Bernstein Trio. 7/17: Dave Berkman. 7/19: Michael Weiss. **Upstairs:** 7/15 at 8: Tommy Koenig's Living Experiment; followed by Lou Courtney and The Keith Loving Band at 10, and Beryl Henderson at 11:45. 7/16 at 9:30 and 11:30: Cabaret with Geri Winbar and Mario Cantone. **AE, MC, V.**

HORS D'OEUVRE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.-Sat. from 7:30-12:30 a.m., in addition, from 4-9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4-9, and Mon. 7:30-12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th-98th Sts., 2nd floor (666-3600). 7/13: Carol Britto Trio. 7/14: Judy Barnett Band. 7/15: Pianist Mickey Tucker with Ira Coleman on bass and Juris Dudli on drums. 7/16: Joel Forrester Trio. 7/17: J's Summer Jams. 7/18: Dick Hyman. 7/19: Richard Rodney Bennett. **AE, CB, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St. (473-9870). 7/13: Interplay at 9, Stuff II at 10. **No credit cards.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz Tue.-Sat. from 9:30, Sun.-Mon. from 9. Through 7/16: Pianist Roland Hanna with Stafford James on bass. 7/17, 18: Pianist Harry Connick, Jr. 7/19-23: Pianist Herman Foster with Jay Leonhard on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 7/13: Jonathan Richman. 7/15-20: New Music Seminar. **No credit cards.**

MANILA—31 W. 21st St. (627-5558). Philippine restaurant. Through 7/16: Jerry Gonzales Quartet. 7/19-23: Santi de Briano Trio. Tue.-Thu. from 10-2 a.m., Fri.-Sat. 10-3 a.m. **AE, DC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 7/30: Vince Giordano and the Nighthawks and The Hot Club of France with Harlem Heat. Shows Tue.-Sat. at 9:30 and 11:30. Closed Sun. **AE, DC, MC, V.**

RAKEL—231 Varick St. (929-1630). French restaurant. Pianist Joel Forrester plays every Mon.-Tue. from 9-midnight. Jazz-pianist Skip Weinstock takes over on Wed. from 7-midnight and the Skip Weinstock Trio with David Phillips and Danny Mellon every Thu. 9-midnight, Fri.-Sat. from 9:30-12:30 a.m. **AE, CB, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Big Band. Thu.: Sean Mahoney and his Crazy Rhythms. Fri.: Cathy Chamberlain and her All Star Dixieland Group. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged All-Stars; Samulano Trio with Corky D. Mon.: Rob Scott and his New Deal Swing Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. **No credit cards.**

SWEET BASILE—88 Seventh Ave. So. (242-1785). Eddie Chambliss Quartet, Sat. 2-6. Doc Cheatham, Sun. 3-7. Through 7/17, 19-24: Tommy Flanagan Trio with George Mraz and Kenny Washington. Three

shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 7/14-16: Right Combination. Shows Wed. at 9, Thu. at 9 and 11, Fri.-Sat. at 9 and midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). Shows from 9. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 7/14-16: McCoy Tyner plus Arthur Blythe and String Quartet. 7/18: Eddie Santiago and his Orchestra; Jose Alberto El Canario and his Orchestra with guest soloist Harold Ousley. **Terrace:** Through 7/17: Pianists Neville Dickey and Terry Waldo, Tue.-Thu. and Sun. from 10-2 a.m., Fri.-Sat. to 3 a.m. 7/19-31: Guitarist Jimmy Gourley with Dominique Lemerle on bass. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 7/17: The Christopher Hollyday Quartet. 7/19-24: The Henry Threadgill Sextett. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

VISIONES—125 Macdougall St. (673-5576). Sets at 9:30 and 11:30, Sun., Tue.-Thu., with an extra set at 1 a.m. on Fri. and Sat. **AE, MC.**

THE WEST END—2911 Broadway (666-9160). 7/13-17: The Manny Duran Quartet. 7/18: "Comely Out of Control" with Steve Solis and Dwayne Kennedy. 7/19: Larry Luger Quintet. Jazz, Tue.-Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.-Sat. from 8. Through 7/16: Pianist Jane Jarvis with Milt Hinton on bass. 7/18-23: Pianist Jane Jarvis with Major Holley on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.-Thu. 11:30 a.m.-3 a.m., Fri. 11:30 a.m.-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 7/15, 16: Foster and LLOYD. 7/19: Buckwheat Zydeco. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th-49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. Tue.-Thu. and Sun. at 8, Fri. at 8 and 10:30, Sat. at 9 and 11:30. Every Wed. and Thu. at 9:30: Comedy showcase. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, and Gary Lazer. **AE.**

CHINA CHALET—47 Broadway (943-4380). Showtime 7 p.m. **AE, CB, DC, MC, V.**

COMIC STRIP—1568 Second Ave., bet. 81st-82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.-Thu. the fun starts at 9, Fri. at 9 and midnight, Sat. at 9 and 11:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). 7/13-23: Dave Naster, Marci Rose, Scott Bruce, Mike Saccone, Danny Curtis and Mike Eagan. Sun.-Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott. Sun.-Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel

RADIO HIGHLIGHTS

COMPILED BY CATHY HAINER

Wed., July 13

3:00/WNCN—Dvorak: Slavonic Rhapsodies, Op. 45, Nos. 1 and 3; **Beethoven:** Sextet for Winds in E-Flat.

WQXR-AM/FM—Bach: Flute Cto. in a; **Schubert:** Rondo Brilliant in b.

WNYC—Saint-Saëns: Piano Trio No. 2 in e; **Bernstein:** Serenade.

4:00/WNCN—Vivaldi: Cto. for Flute, Strings, and Continuo in D, Op. 3, No. 10, "Il Gardellino"; **Chopin:** Etudes, Op. 25, Nos. 5-8.

WQXR-AM/FM—Chopin: Grand Fantasia on Polish Airs; **Mozart:** Six German Dances.

5:00/WNCN—Hotteterre: Suite No. 2; **Mompou:** Scènes d'enfants.

6:00/WNCN—Boyce: Cto. Grosso for 2 Violins, Cello, and Strings in b; **Chopin:** Rondo for 2 Pianos in C, Op. 73.

7:00/WNYC—Los Angeles Philharmonic. Webern: Cto. for 9 Instruments; **Kirchner:** Music for Twelve.

8:00/WQXR-AM/FM—Mozart: Sym. in a; **Beethoven:** Piano Cto. No. 4.
9:00/WNCN—"Great Performances." **Mozart:** Die Entführung aus dem Serail; Ov.; **La Clemenza di Tito:** Arias; **Le nozze di Figaro:** Arias; **Haydn:** Sym. No. 110, "Military."

WNYC—Strauss: Metamorphosen; **Alwyn:** String Qt. No. 2.

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

Thur., July 14

3:00/WNCN—Boccherini: Qnt. in E, Op. 18, No. 6; **Schumann:** Konzertstück for 4 Horns and Orch. in F, Op. 86.

WNYC/Debussy: String Qt.; **Fränck:** Sym. in d.

WQXR-AM/FM—Beethoven: Leonore; Ov.

No. 3; **Rossini:** Sonata No. 4 in B-Flat for Strings.

4:00/WNCN—Vivaldi: Cto. for 2 Violins, 2 Cellos, Strings and Harpsichord in D; **Chopin:** Scherzo No. 1 in b, Op. 20.

WQXR-AM/FM—Rachmaninoff: The Rock; **Mozart:** Horn Cto. No. 1.

5:00/WNCN—Munrow: Music from the Time of Henry VIII; **Liszt:** Mephisto Waltz; No. 1.

6:00/WNCN—Mendelssohn: "Fair Melusina" Ov., Op. 32; **Doppler:** Fantaisie pastorale hongroise, Op. 26.

7:00/WNYC—Sante Fe Chamber Music Festival. Ravel: String Qt.; **Meyer:** String Trio No. 2; **Stravinsky:** Histoire du Soldat.

8:05/WQXR-AM/FM—"Tanglewood Music Festival." Charles Dutoit, conductor; violinist Schlomo Mintz. **Prokofiev:** Violin Cto. No. 2; **Ravel:** Valses nobles et sentimentales.

9:00/WNCN—"Carnegie Hall Tonight." John Rubinstein, host. The San Francisco Symphony. Herbert Blomstedt, conductor. **Wourinen:** The Golden Dance; **Stravinsky:** "Firebird" Suite.

WNYC—Schubert/Liszt: Song Arrangements; **Schubert:** Songs.

Fri., July 15

3:00/WNCN—C. Stamitz: Bassoon Qt. in F, Op. 29, No. 6; **Schubert:** Rondo for Piano Four Hands in A, Op. 107.

WNYC—Stenhammer: Serenade; **Schumann:** Fairy Tales.

WQXR-AM/FM—Haydn: Sym. No. 30, "Alleluja"; **Elgar:** "Froissart" Ov.

4:00/WNCN—Schubert: Impromptu in B-Flat, Op. 142, No. 3; **Purcell:** The Virtuous Wife.

WQXR-AM/FM—Milhaud: Suite

"Provencale"; **Rossini:** The Italian Girls in Algiers; Ov.

5:00/WNCN—Schubert: Marches caractéristiques for Piano Four Hands in C, Op. 21; **Bononcini:** Sinfonia for 2 Trumpets and Strings, Op. 3.

6:00/WNCN—Copland: Quiet City; **Schubert:** German Dances, Op. 33.

8:00/WNYC—Tchaikovsky: Liturgy; Mystery of the Bulgarian Voices.

8:05/WQXR-AM/FM—Beethoven: Sym. No. 2; **Fauré:** Ballade for Piano and Orch.

9:00/WNCN—Tchaikovsky: Suite No. 1 in d, Op. 43; **Locke:** Suite No. 5 in g.

9:06/WQXR-AM/FM—"The San Francisco Symphony Orchestra. Ivan Fischer, conductor. Bartok: Music for Strings, Percussion, and Celesta; **Kodaly:** Psalmus Hungaricus, Op. 13; "Hary Janos" Suite, Op. 15

Sat., July 16

10:00 a.m./WNCN—Ravel: Introduction and Allegro; **Vivaldi:** Cto. for 2 Violins and Strings in a, Op. 3, No. 8.

WNYC—Scarlatti: Sonata in C; **Mozart:** Divertimento.

10:04 a.m./WQXR-AM/FM—Boccherini: Cello Cto. No. 2 in D; **Bax:** Qnt. for Harp and Strings; **Rossini:** Le Cenerentola; Ov.

11:00 a.m./WNYC—Beethoven: Violin Cto.

11:04 a.m./WQXR-AM/FM—Schumann: Sym. in g, "Zwickau"; **Debussy:** "Children's Corner" Suite.

12:00/WNCN—Bach: Toccata in c; **Adam:** Giselle; Suite.

WNYC—Grieg: "Holberg" Suite; **Sibelius:** Sym. No. 4.

12:05/WQXR-AM/FM—Mozart: Flute Cto. No. 2; **Prokofiev:** "Lieutenant Kije" Suite.

2:04/WQXR-AM/FM—"Saturday Afternoon at the Opera." **Rossini:** L'Italiana in Algeri (Horne, Battle, Ramey, Prague Philharmonic/Scimone).

5:00/WNCN—Wagner: Rienzi; Ov.

5:04/WQXR-AM/FM—Bach: Oboe Cto. in d; **Tchaikovsky:** Romeo and Juliet; **Liszt:** Ballade No. 2 in b; **Berlioz:** "Roman Carnival" Ov.

8:00/WNCN—Tchaikovsky: Sym. No. 5 in e, Op. 64; **Satie:** Prelude en tapisserie.

8:04/WQXR-AM/FM—"The Cleveland Orchestra. Erich Leinsdorf, conductor. Haydn: Sym. No. 102; **Bizet:** L'Arlesienne: Excerpts; **Debussy:** Pelléas et Mélisande: Preludes and Interludes.

Sun., July 17

10:00 a.m./WNCN—"Classic Guitar."

Paganini: Guitar Qt. No. 11 in B; **Legnani:** Ten Caprices, Op. 20; **Sor:** Fantaisie on Ye Banks and Braes, Op. 40.

WNYC—Mozart: Sym. in D; **Haydn:** Cassation in C; **Bach:** Harpsichord Cto. in A.

11:00 a.m./WNCN—Praetorius: Terpsichore: Dances, Vol. 3; **Wassenaer:** Cto.

Armonico in f; **Mozart:** Cto. for Horn No. 4 in E-Flat.

WNYC—Debussy: Piano music.

12:04/WQXR-AM/FM—Debussy: Images for Orch.

1:00/WNCN—Chicago Symphony Orchestra. Herbert Blomstedt, conductor; pianist Ivan Moravec. Mozart: Cto. for Piano No. 25 in C; **Bruckner:** Sym. No. 6 in A.

1:04/WQXR-AM/FM—"Music Mountain Chamber Music Series." **Boccherini:** String Qt., Op. 8, No. 1; **Schubert:** Adagio and Rondo for Piano Qt.; **Brahms:** String Qt., Op. 51, No. 1.

WNYC—Beethoven: Mass in C.

3:04/WQXR-AM/FM—"The New York Philharmonic. Zubin Mehta, conductor. Offenbach: Orpheus in the Underworld; Ov.; **Massenet:** Manon: "Fabliau"; **Gounod:** Romeo and Juliet: "Juliet's Waltz Song"; **Gershwin:** An American in Paris; **Spirituals:** Rise Shepherds; There is a Star in the East.

6:00/WNCN—Reinecke: Cto. for Flute in D, Op. 283; **Handel:** Cto. for 2 Wind Ensemble and Strings, No. 2 in F.

8:00/WNCN—Vaughan Williams: Partita for Double String Orch.; **J. C. Bach:** Sym. in E, Op. 18, No. 5.

8:05/WQXR-AM/FM—"Metropolitan Life Opera House." **Gounod:** Mireilla (Vanzo, Freni, Van Dam, Toulouse Capitole Orch./Plasson).

Mon., July 18

3:00/WNCN—Bach: Partita for Harpsichord No. 6 in e; **Parry:** "Lady Radnor's Suite."

WNYC—Britten: Prince of the Pagodas; **Elgar:** Sym. No. 2.

WQXR-AM/FM—Dvorak: "Hussite" Ov.; **Haydn:** Piano Sonata No. 60 in C.

4:00/WQXR-AM/FM—Holst: "St. Paul's" Suite; **Rachmaninoff:** Symphonic Dance No. 2.

5:00/WNCN—J. C. F. Bach: Sym. No. 2 in B-Flat; **Zelenka:** Hippocandrie a 7 concertanti in A.

6:00/WNCN—J. C. Bach: Sym. in D, Op. 3, No. 1; **Bach:** Cto. for 4 Harpsichords in a; **Alkan:** Etudes in Minor Keys, Op. 39, No. 10, "Cto. for Piano Solo."

7:00/WNCN—Saint-Saëns: Sym. No. 2 in a, Op. 55; **Fränck:** Le Chausseur Maudit.

WNYC—Ives: String Qt. No. 2; **Copland:** Sextet; **Brouwer:** Django Reinhardt: Variations.

8:05/WQXR-AM/FM—Mozart: Flute Cto. No. 1; **Ibert:** Flute Cto.

9:00/WNCN—Goldmark: Sym. No. 2 in E-Flat, Op. 35; **Mozart:** Fantasia in c.

9:06/WQXR-AM/FM—"The Boston Symphony Orchestra. Seiji Ozawa, conductor. Poulenc: Stabat Mater; **Debussy:** L'Enfant Prodigue: "Recitative" and "Aria of Lia"; **Massenet:** Manon: Act III, Scene and Gavotte; **Mahler:** Sym. No. 4.

Tue., July 19

3:00/WNCN—Bach: Cto. for Harpsichord No. 1 in d; **Gershwin:** Second Rhapsody for Piano and Orch.

WNYC—Sibelius: Rakastava; **Dukas:** Sym. in C.

WQXR-AM/FM—Bach: Violin Cto. in a; **Liszt:** Hungarian Rhapsodie No. 6 in D.

4:00/WNCN—Schubert: Klavierstücke No. 2 in E-Flat; **C. Schumann:** Three Romances, Op. 22.

WQXR-AM/FM—Alfven: Midsummer Vigil; **Vaughan Williams:** The Wasps; Ov.

7:00/WNYC—New Jersey Chamber Music Society. Ravel: Sonatine for Flute, Harp, and Cello; **Persichetti:** Serenade No. 10; **Dvorak:** Piano Trio in f, Op. 10.

8:00/WNCN—Rameau: Les Boréades; Suite; **Mozart:** Flute Qt. No. 2 in G.

WQXR-AM/FM—Holst: The Planets.

9:00/WNCN—Mendelssohn: Cto. for Violin in e, Op. 64; **Szymanowski:** Theme and Variations in B-Flat, Op. 3.

WNYC—Mendelssohn: A Midsummer Night's Dream; **Stenhammer:** Serenade.

9:06/WQXR-AM/FM—Beethoven: Piano Cto. No. 3; **Vaughan Williams:** Sym. No. 9.

TELEVISION

LISTINGS

COMPILED BY TONY COOK

Weekdays, JULY 13-15 and 18-19

2 **WCBS**
975-4321
4 **WNBC**
664-4444
5 **WNYW**
535-1000
7 **WABC**
887-7777
9 **WWOR**
(201) 330-2153
11 **WPIX**
949-1100
13 **WNET**
560-2000
21 **WLIW**
(516) 454-8866
31 **NYC**
669-7800
H **HBO**
512-1208
M **CINEMAX**
512-1208
N **UPTOWN**
304-3000
S **SHOWTIME**
708-1600

Closed-caption
programming is
indicated (cc).

**Please note: Because of
seasonal programming
adjustments, schedules
are extremely subject
to last-minute changes.**

11:00 a.m.
2 **Business This Morning**
4 **News**
5 **Saber Rider**
7 **World News**
9 **ZooBible Zoo**
11 **Wed.: Open Mind**
Thu.: *Apprenda Ingles*
Fri.: *Tom and Jerry*
Mon.: *Insight*
Tue.: *Tom and Jerry*
13 **Learn to Read**
21 **Thu.: The Gnomes'**
Great Adventure
31 **Mon.: Movie: Skin**
Jame
S **Thu.: Movie: Rousters**
Tue.: *Hey There, It's*
Logi Bear

11:15 a.m.
11 **Fri.: Don't Touch**
Tue.: *Treasure Island*

11:30 a.m.
2 **News**
4 **Before Hours**
5 **He-Man**
7 **Comic Strip**
11 **Spiral Zone**
13 **New Jersey News**
(except Mon.)
Mon.: *Currents*
31 **Mon.: Survival Series**
21 **Thu.: Movie: The**
Laid
Fri.: **Movie: Hercules**
S **Mon.: Movie: Fire**
With Fire

6:40 a.m.
H **Wed.: The Truth**
About Alex

6:45 a.m.
4 **News**
21 **A.M. Weather**

7:00 a.m.
2 **This Morning**
4 **Today**
5 **Woody Woodpecker**
7 **Good Morning America**
9 **Beery Hills Teens**
11 **Teddy Ruxpin**
13 **Sesame Street**
21 **Lilias, Yoga, and You**
31 **Ohayo! New York**
H **Fri.: Paddington Goes to**
School
M **Wed.: Comedy**
Experiment
Tue.: **Movie: The Sea**
Wolves
S **Wed.: My Father, My**
Rival

7:30 a.m.
5 **Flintstones**
9 **Jetsons**
11 **Smurfs**
21 **Homestretch**
H **Wed.: The Adventures**
of Tom Sawyer
Thu.: *Tales of Little*
Women
Fri.: *The Adventures of*
Tom Sawyer
Mon.: *The Adventures*
of Tom Sawyer
Tue.: *Tales of Little*
Women
M **Wed.: Movie: The**
Cheap Detective
S **Thu.: The 1,000**
Dozen
Fri.: *The Trumpeter*

8:00 a.m.
5 **Bugs and Porky**
9 **Bugs Bunny**
11 **Jem**
13 **Captain Kangaroo**
21 **Sesame Street**
H **Wed.: Movie: Dragnet**
Thu.: **Movie: Cattle**
Annie and Little Britches
Fri.: **Movie: Dirty**
Tricks
Mon.: **Movie: The**
Zoo Gang
Tue.: **Movie: Nothing**
in Common
M **Thu.: Movie:**
Kentucky
Mon.: **Movie: The**
Man From the Diner's Club
S **Wed.: Movie: The**
Legend of Sleepy Hollow
Fri.: **Movie: The**
Reluctant Astronaut
Tue.: **Movie: The**
Manhattan Project

8:30 a.m.
5 **My Little Pony**
9 **Dinosaucers**
11 **Bionic Six**

13 **Mister Rogers**
M **Fri.: Movie: Captain**
From Castile
S **Thu.: Movie: Sweet**
Lorraine
Mon.: **Movie: The**
Return of Joe Forrester

9:00 a.m.
2 **The Judge**
4 **Geraldo**
5 **I Love Lucy**
7 **Morning Show**
11 **My Favorite Martian**
13 **Ghostbusters**
15 **Sesame Street**
21 **Owl TV**
31 **Body Pulse**
M **Wed.: Movie:**
Jeremiah Johnson
Tue.: **Movie: A Fine**
Mess

9:30 a.m.
2 **Divorce Court**
5 **I Love Lucy**
11 **I Dream of Jeannie**
11 **G.I. Joe**
21 **Reading Rainbow**
31 **Body Electric**
H **Fri.: Movie: Nothing**
in Common
M **Thu.: Movie: Kiss of**
Death
Mon.: *Legendary Ladies*

10:00 a.m.
2 **Family Feud**
4 **Sale of the Century**
5 **Gilligan's Island**
7 **Sally Jessy Raphael**
9 **People Are Talking**
11 **Wed.: The Munsters (4**
episodes)
Thu.: *Odd Couple (4*
episodes)
Fri.: *Laverne & Shirley*
(4 episodes)
Mon.: *Mork & Mindy*
(4 episodes)
Tue.: *Little Rascals*
(4 episodes)
21 **Instructional**
Television (concludes
at 3)
31 **Wed.: Interests**
Thu.: *Images/Imagenes*
Fri.: *Another View*
Mon.: *Art Forum*
Tue.: *Cityscope*
H **Wed.: Movie:**
Martin's Day
Thu.: *Tanner '88*
Mon.: **Movie: Saving**
Grace
Tue.: **Movie: Radio**
Days
S **Wed.: Movie: Illegal**
Thu.: **Movie: Fiddler**
on the Roof
Fri.: **Movie: Bus Stop**
Mon.: **Movie: Brass**
Target
Tue.: **Movie: The**
Wings of Eagles

10:30 a.m.
2 **New Card Sharks**

4 **Classic Concentration**
5 **Bewitched**
7 **Jeopardy II**
31 **Wed.: Ask Congress**
Thu.: *Hello Austria*
Fri.: *Tony Brown*
Mon.: *Black Forum*
Tue.: *State of the Arts*
H **Thu.: Movie: The Gig**
Guns
M **Mon.: Movie: Forty**
Balls
Tue.: **Movie: Space**
Balls

11:00 a.m.
2 **Price Is Right**
4 **Wheel of Fortune**
5 **Dukes of Hazzard**
7 **Growing Pains**
9 **People Are Talking**
31 **Wed.: Business of**
Management
Thu.: *All About TV*
Fri.: *Adams Chronicles*
Mon.: *Acid Rainbows*
Tue.: *Face to Face*
M **Wed.: Movie:**
Nightmare Alley
Fri.: **Movie: One Eyed**
Jacks

11:30 a.m.
4 **Win, Lose, or Draw**
7 **Home**
31 **Wed.: Business File**
Thu.: *Adam Smith*
Mon.: *World Beat*
Tue.: *Body Watch*
H **Fri.: Movie: The Zoo**
Gang
Tue.: *Animation*
M **Thu.: Movie: 13 West**
Street
S **Wed.: Movie: The**
Manhattan Project

NOON
2 **News**
4 **Super Password**
5 **Bionic Woman**
7 **Ryan's Hope**
9 **News**
11 **Wed.: Movie: The**
Haunting of Julie (1981).
Mia Farrow.
Thu.: **Movie: Dark**
Night of the Scarecrow
(1981). Charles Durning.
Fri.: **Movie: Omen III:**
The Final Conflict (1981).
Don Gordon.
Mon.: **Movie:**
Godzilla (1956)
Tue.: **Movie: Godzilla**
vs. the Sea Monster (1967)
13 **House for All Seasons**
31 **Wed.: The Kitchen**
Presents
Thu.: *Upstairs,*
Downstairs
Fri.: *Modern Maturity*
Mon.: *An Ocean Apart*
Tue.: *Alive From Off*
Center
H **Wed.: Tanner '88**
Thu.: **Movie: Who's**
That Girl?

Mon.: **Movie: Morgan**
Stewart's Coming Home
Tue.: **Movie: The Gig**
M **Mon.: Movie: Guilty**
Conscience
S **Fri.: Movie: Big**
Trouble in Little China
Mon.: **Movie: Hot**
Pursuit
Tue.: **Movie: Thunder**
Run

12:30
2 **Young and the Restless**
4 **Scrabble**
7 **Loving**
13 **This Old House**
31 **Fri.: Computer Works**
Tue.: *Collecting*
America
H **Wed.: Movie: Callie**
and Son
M **Tue.: Movie: Panic in**
the Streets

1:00
4 **Days of Our Lives**
5 **Hour Magazine**
7 **All My Children**
9 **High Rollers**
13 **Wed.: One-on-One**
Thu.: *Defense Monitor*
Fri.: *Innovation*
Mon.: *Inside Albany*
Tue.: *American Interests*
31 **Wed.: Mystery! The**
Secret Adversary
Thu.: *Moments in Time*
Fri.: *Documentary Is*
Mon.: *Africa*
Tue.: *Masterpiece*
Theatre
M **Wed.: Movie: In Old**
Chicago
Thu.: *The Max Movie*
Show
S **Thu.: 'night Mother**

1:30
2 **Bold and the Beautiful**
9 **Love Connection**
13 **Joy of Painting**
H **Fri.: Animation**
Mon.: **Movie:**
Disorderlies
Tue.: **Movie: Dirty**
Tricks
M **Thu.: Movie: A**
Hatful of Rain
Fri.: **Movie: A Fine**
Mess
Mon.: **Movie: Hannah**
and Her Sisters
S **Wed.: Movie: True**
Grit
Tue.: **Movie: Big**
Trouble in Little China

2:00
2 **As the World Turns**
4 **Another World**
5 **Thundercats**
7 **One Life to Live**
9 **Newlywed Game**
11 **Best Talk in Town**
13 **French in Action**
31 **Wed.: Movie: The**
Scarlet Letter

Thu.: **Movie: Tulsa**
(1949). Susan Hayward.
Fri.: *Summer Night*
Music: "Al Green"
Mon.: *Africa*
Tue.: **Movie: I Cover**
the Waterfront (1933).
Claudette Colbert.
H **Thu.: Survival Series**
Fri.: Best of Not
Necessarily the News
M **Tue.: Movie: Police**
Academy 4
S **Fri.: Movie:**
Dreamscape
Mon.: **Movie: Angel**
on My Shoulder

2:30
5 **Bugs & Porky**
9 **Dating Game**
11 **Voltron**
13 **French Chef**
M **Tue.: Movie: Space**
Camp

3:00
2 **Guiding Light**
4 **Santa Barbara**
5 **Dennis the Menace**
7 **General Hospital**
9 **Cannon**
11 **Heathcliffe**
13 **Cooking Plain and**
Fancy
31 **Mister Rogers**
31 **Mon.: The Perkins**
Family
H **Wed.: Coming**
Attractions
Thu.: *Live From Planet*
Earth
Fri.: **Movie: Ordeal by**
Innocence
Mon.: **Movie: Savage**
and Beautiful
Tue.: *Tanner '88*
M **Wed.: Movie:**
Between Heaven and Hell
Fri.: **Movie: Cleopatra**
Jones
S **Thu.: Aretha!**

3:30
5 **Real Ghostbusters**
11 **Tom and Jerry**
13 **Frugal Gourmet**
21 **Sesame Street**
31 **Video Music Box**
H **Wed.: Movie: The**
Aurora Encounter
Thu.: **Movie:**
Obsession
Tue.: *Treasure Island*
M **Thu.: Movie: A Bell**
for Adano
Mon.: **Movie: Sweet**
Lorraine
Tue.: **Movie: In Old**
Chicago
S **Tue.: The Legend of**
Pecos Bill

TELEVISION

9 Barnaby Jones
11 Tom and Jerry
13 Sesame Street
S Wed.: **Movie:** Kid Colter
Thu.: The 1,000 Dozen
Fri.: **Movie:** The Reluctant Astronaut (cc)
Mon.: The 1,000 Dozen

Tue.: Hey There, It's Yogi Bear
4:30
2 People's Court
5 Double Dare
11 Transformers
21 Reading Rainbow
31 Wed.: Innovation
Thu.: The New Literacy
Fri.: To Your Health
(cc)
Mon.: All About TV

Tue.: Make Yourself at Home
11 Fri.: Don't Touch
Mon.: **Movie:** Why Me?
M Wed.: **Movie:** The Man From the Diner's Club
Fri.: **Movie:** Over the Top
5:00
2 **4** **7** News
5 What's Happening?

9 Hawaii Five-O
11 Little House on the Prairie
13 Mister Rogers
21 Sesame Street
31 Wed.: The Collectors
Thu.: Interests
Fri.: Acid Rainbows
Mon.: Looking East
Tue.: Body Electric
H Wed.: **Movie:** Savage and Beautiful

Tue.: **Movie:** Callie and Son
M Mon.: **Movie:** Lloyds of London
S Thu.: Nicky and the Nerd
Mon.: My Father, My Rival
5:30
2 News
5 Too Close for Comfort
13 Reading Rainbow

31 City Comment
H Thu.: **Movie:** On the Edge
Fri.: **Movie:** Fast Forward
M Thu.: **Movie:** Guilty Conscience
Tue.: **Movie:** Blind Date
S Thu.: Umbrella Jack
5:45
31 News From City Hall

Weeknights, JULY 13-15 and 18-19

WED., JULY 13

6:00
2 **4** **7** News
5 Three's Company
9 T.J. Hooker
11 Webster
13 New Jersey News
21 Science Gazette
31 Italian programming (concludes at 8)
M **Movie:** The Outlaw
S **Movie:** Angel on My Shoulder
6:15
H **Movie:** The Other Woman
6:30
5 WKRP in Cincinnati
7 News
11 The Jeffersons
13 **21** Nightly Business Report
7:00
2 **4** **5** News
7 Jeopardy
9 \$100,000 Pyramid
11 Cheers
13 MacNeil/Lehrer
21 Contact: Long Island
7:30
2 Wheel of Fortune
4 We Got It Made
5 Current Affair
7 Hollywood Squares
9 Barney Miller
11 News
21 World of Survival: "The Ngora Ngora Crater"
8:00
2 Jake and the Fatman
4 Home Free
5 **Movie:** Warning Shot (1967). David Janssen.
7 Growing Pains
9 **Special:** The Emmy Awards for Sports
11 **Movie:** Salem's Lot (1979). David Soul.
13 Great Performances: Live From Lincoln Center—An Evening at Mostly Mozart. Pianist Vladimir Feltsman and mezzo-soprano Frederica von Stade are featured in this concert conducted by Gerard Schwarz; stereo-simulcast over WNCN-FM.
21 Discover: The World of Science. An investigation of what humans can learn from dolphins, an exploration of underground tombs in Egypt, and the reasons why some people gain weight despite moderate eating habits.
21 Dark Shadows
17 **Movie:** Dragnet
M **Movie:** Jeremiah Johnson

N **Movie:** Wild Rose
S Brothers
8:30
7 Head of the Class
31 Eastenders
S It's Garry Shandling's Show
9:00
2 Equalizer
4 Unsolved Mysteries
7 Hooperman
21 The Great Space Race. Experts provide insight into how our universe began and discuss the probability of intelligent life on other planets.
31 Africa. Part VII of an 8-part series dealing with the rich and diverse drama of African history.
S **Movie:** Predator
9:30
7 Slap Maxwell
10:00
2 Wiseguy
4 Modern Medical Breakthroughs
5 **9** **11** News
7 Spencer: For Hire
13 All That Bach. A celebration of the music of Johann Sebastian Bach featuring performances by international artists.
21 An Empire of Reason. An examination of the debates that took place in 1787 and 1788 in New York State over the ratification of the U.S. Constitution.
31 Africa. Concluding episode.
H Coming Attractions
M **Movie:** Space Balls
N **Movie:** Henry V
S **Movie:** Poison
10:30
11 Odd Couple
H The Hitchhiker
11:00
2 **4** News
5 Taxi
7 News
9 Benny Hill
11 Odd Couple
13 Shoulder to Shoulder: "The Pankhurst Family." A six-part series of historical dramas that examines the history of the women's social and political union led by Emmeline Pankhurst.
21 Are You Being Served?
31 Hellenic TV U.S.A.
13 Tanner '88
11:30
4 Tonight Show
5 Late Show
7 Nightline
9 Baretta
11 The Honeymooners

21 Alive From Off Center
H **Movie:** Return to Horror High
S **Movie:** Fighting Mad
11:35
2 Adlerly
11:45
M **Movie:** Predator
MIDNIGHT
7 **Movie:** Golden Needles (1974). Joe Don Baker.
11 Star Trek
13 We the People
21 Nightly Business Report
12:30 a.m.
4 David Letterman
5 All in the Family
9 The Street
21 Nova
N **Movie:** Conquest of the Air
12:45 a.m.
2 **Movie:** Picking Up the Pieces (1985). Margot Kidder.
1:00 a.m.
5 Archie Bunker
9 Joe Franklin Show
11 Twilight Zone
13 Monty Python
1:05 a.m.
H **Movie:** Never Too Young to Die
1:10 a.m.
S New Orleans Jazz & Heritage Festival
1:30 a.m.
4 **11** News
5 Get Smart
13 MacNeil/Lehrer
1:35 a.m.
M **Movie:** My Chauffeur
1:50 a.m.
7 News
2:00 a.m.
4 Wil Shriner Show
5 Multitrim
9 Home Shopping
Overnight
11 Keys to Success
2:05 a.m.
2 News
2:10 a.m.
S **Movie:** As Is
2:20 a.m.
7 **Movie:** Rendezvous Hotel (1979). Edward Winter.
2:30 a.m.
5 **Movie:** McCloud (1975). Dennis Weaver.
11 Celebration of Caring
13 Profiles of Nature
2:45 a.m.
H **Movie:** Psycho III
3:00 a.m.
4 Hit Squad
11 **Movie:** Sherlock

Holmes in Washington (1943). Basil Rathbone.
13 National Audubon Society Special
3:15 a.m.
M **Movie:** Joy of Flying
3:30 a.m.
4 Matchmaker
3:40 a.m.
S **Movie:** Angel on My Shoulder
4:00 a.m.
4 New Record Guide
5 I Love Lucy
7 Branded
13 Innovation
4:20 a.m.
H **Movie:** Mind Killer
4:30 a.m.
4 Ben Casey
5 I Love Lucy
7 The Avengers
11 Twilight Zone
13 The Struggles for Poland
4:50 a.m.
M **Movie:** Commando Squad
5:00 a.m.
5 I Love Lucy
11 Focus on Success
5:30 a.m.
4 New Wilderness
5 I Love Lucy
7 Morning Stretch
11 News
13 One-On-One
S Brothers

THU., JULY 14

6:00
2 **4** **7** News
5 Three's Company
9 T.J. Hooker
11 Webster
13 Newton's Apple
21 Science Gazette
31 Italian programming (concludes at 8)
S **Movie:** Roustlers
6:30
5 WKRP in Cincinnati
7 **11** News
13 New Jersey News
21 Nightly Business Report
7:00
2 **4** **5** News
7 Jeopardy
9 \$100,000 Pyramid
11 Cheers
13 Nightly Business Report
21 Contact: Long Island
13 **Movie:** Cattle Annie and Little Britches
M **Movie:** Radium City
7:30
2 Wheel of Fortune
4 Out of This World
5 Current Affair
7 Hollywood Squares
9 Barney Miller
11 Baseball: Yankees vs. Chicago White Sox

13 MacNeil/Lehrer
21 World of Survival. Explores the inland desert of Southwest Africa.
S **Movie:** Sweet Lorraine
8:00
2 48 Hours
4 Cosby Show
5 **Movie:** Three Tough Guys (1974). Fred Williamson.
7 **Movie:** The Imposter (1984). Anthony Geary.
9 Evening Magazine
21 Wild America; "Wolverine Country"
31 Dark Shadows
N **Movie:** Sid and Nancy
8:30
4 A Different World
9 Entertainment Tonight
13 Currents
21 This Old House
31 Eastenders
9:00
2 Simon & Simon
4 Cheers
9 Morton Downey Show
13 Channel Crossings
Special: The Singing Detective
21 **31** Mystery! The Return of Sherlock Holmes. Part I of a 7-part series dealing with Sir Arthur Conan Doyle's famous sleuth.
H **Movie:** Pretty Smart
M **Movie:** The Outsiders
S **Movie:** Blue City
9:30
4 Night Court

10:00
2 Cagney & Lacey
4 L.A. Law
5 **9** **11** News
7 Hothouse
21 The Sandbaggers
31 Tenko. Powerful drama of life in a Japanese prison camp for women.
N **Movie:** The Corn Is Green
10:30
11 Odd Couple
H Tanner '88
M **Movie:** Gothic
S **Movie:** Plenty
11:00
2 **4** News
5 Taxi
7 News
9 Benny Hill
11 Odd Couple
21 Are You Being Served?
31 Hellenic TV U.S.A.
H **Movie:** Who's That Girl?
11:20
13 The Best of Monty Python Marathon. The best episodes of the British comedy series. (concludes at 6 a.m.)

11:30
4 Tonight Show
5 Late Show
7 Nightline
9 Baretta
11 The Honeymooners
21 Bless Me Father
11:35
2 Night Heat
MIDNIGHT
7 **Movie:** Every Man Needs One (1972). Ken Berry.
11 Star Trek
21 Nightly Business Report
M **Movie:** Vacation
N **Movie:** Happily Ever After
12:30 a.m.
4 David Letterman
5 All in the Family
9 The Street
21 Remember When: "It Will Never Fly"
12:40 a.m.
H **Movie:** Raging Bull
S **Movie:** Missing in Action
12:45 a.m.
2 **Movie:** Deadly Blessings (1981). Maren Jensen.
1:00 a.m.
5 Archie Bunker
9 Joe Franklin Show
11 Keys to Success
1:30 a.m.
4 **11** News
5 Get Smart
7 News
1:40 a.m.
M **Movie:** Police Academy 4
2:00 a.m.
4 Wil Shriner Show
5 Credit Time Bomb
7 **Movie:** Pursuit of the Graf Spee (1957). Anthony Quayle.
9 Home Shopping
Overnight
11 Dempsey and Makepeace
2:05 a.m.
2 News
2:25 a.m.
S Hard Knocks
2:30 a.m.
5 **Movie:** The Users (1978). Tony Curtis, Jaclyn Smith.
2:55 a.m.
H **Movie:** Long Gone
S **Movie:** Laura
3:00 a.m.
4 Hit Squad
11 Lifestyles of the Rich and Famous
3:10 a.m.
M **Movie:** The Zero Boy.

3:30 a.m.
4 Matchmaker

4:00 a.m.
4 New Record Guide
11 Twilight Zone

4:30 a.m.
4 Ben Casey
7 The Avengers
11 Twilight Zone

4:35 a.m.
5 Aretha!

4:45 a.m.
M Movie: Razorback

4:50 a.m.
H Movie: Pretty Smart

5:00 a.m.
11 U.S. Farm Report

5:30 a.m.
4 New Wilderness
5 I Love Lucy
7 Morning Stretch
11 News
S Movie: 'night Mother

FRI., JULY 15

6:00
2 4 7 News
5 Three's Company
9 T.J. Hooker
11 Webster
13 Newton's Apple
21 Science Gazette
31 Italian programming
 (concludes at 8)
M Movie: Mannequin
S Movie: Thunder Run

6:30
5 WKRP in Cincinnati
7 News
11 The Jeffersons
13 New Jersey News
21 Nightly Business Report

7:00
2 4 5 News
7 Jeopardy
9 \$100,000 Pyramid
11 Cheers
13 Nightly Business Report
21 Contact: Long Island

7:30
2 Wheel of Fortune
4 You Can't Take It With You
5 Current Affair
7 Hollywood Squares
9 Baseball: Mets vs. Atlanta
11 News
13 MacNeil/Lehrer
21 World of Survival
H Movie: Lethal
M Movie: Club Paradise
S Gleason: He's the Greatest

8:00
2 Beauty and the Beast
4 Bloopers and Practical Jokes
5 Movie: The French Connection (1971). Gene Hackman.
7 Perfect Strangers
11 Movie: Firestarter (1984). Drew Barrymore.
21 Nature: "Selva Verde." Focuses on the interaction of animals and plants in one of Central America's exotic rainforests.
31 Washington Week in Review
N Movie: Twist and Shout
S Movie: The Survivors

8:30
7 Full House
13 Wall Street Week
31 Eastenders

9:00
2 Movie: Dirty Harry (1971). Clint Eastwood.
4 Sonny Spoon
7 Mr. Belvedere
13 Channel Crossings
 Special: The Singing Detective
21 Soldiers: A History of Men in Battle
31 Movie: Doctor Who
H Movie: Predator
M Movie: Party Camp

9:30
7 I Married Dora

10:00
4 Miami Vice
5 11 News
7 20/20
21 From Blitzkrieg to the Bomb
N Movie: Local Color
S Brothers

10:30
9 News
11 Odd Couple
S It's Garry Shandling's Show

11:00
2 4 7 News
5 Taxi
11 Odd Couple
21 Wall Street
31 World TV Presents
 (Chinese programming)
H Movie: Wanted Dead or Alive
M Movie: Bolero
S Movie: Malone

11:15
13 The Best of Monty Python Marathon
 (concludes at 6 a.m.)

11:30
4 Tonight Show
5 Late Show
7 Nightline
9 Morton Downey Show
11 The Honeymooners
21 Washington Week

11:35
2 Movie: Q (1982). David Carradine.

MIDNIGHT
7 Movie: The Mysterious Island of Beautiful Women (1979). Steven Keats.
11 Star Trek: The Next Generation
21 Nightly Business Report
31 World TV Presents
 (Chinese Programming)
N Movie: Raising Arizona

12:30 a.m.
4 David Letterman
5 9 to 5
9 The Street
21 Dizzy Gillespie: Quintet Live

12:35 a.m.
S Movie: Ninja III

12:45 a.m.
M Eros America

12:50 a.m.
H Movie: Missing In Action 2

1:00 a.m.
5 Archie Bunker
9 Joe Franklin Show
11 Runaway With the Rich and the Famous

1:15 a.m.
M Movie: Weekend Warriors

1:30 a.m.
4 Friday Night Videos

5 Get Smart
 11 News
 1:40 a.m.
2 Win, Lose, or Draw
 1:50 a.m.
7 News

2:00 a.m.
5 Hair Loss
9 Home Shopping
11 Wrestling

2:10 a.m.
2 Win, Lose, or Draw

2:15 a.m.
S Movie: Reuben, Reuben

2:20 a.m.
7 Movie: Warlock (1959). Richard Widmark.

2:30 a.m.
4 News
5 Movie: Wild and Woolly (1978). Chris Delisle.
H Movie: Act of Vengeance

2:35 a.m.
2 Movie: The Missing 24 Hours (1976). Dennis Dugan.

2:45 a.m.
M Movie: On the Line

3:00 a.m.
4 Wil Shriner Show
11 Movie: Sherlock Holmes Faces Death (1943). Basil Rathbone.

4:00 a.m.
4 Hit Squad
S Movie: The World Is Full of Married Men

4:10 a.m.
2 Newsmakers
H Movie: Crystal Heart

4:30 a.m.
4 Matchmaker
5 I Love Lucy
11 Twilight Zone
M Movie: Cleopatra Jones and the Casino of Gold

4:40 a.m.
2 Movie: Hitched (1971). Sally Field.

5:00 a.m.
4 New Record Guide
5 I Love Lucy
7 The Avengers
11 Crook and Chase

5:30 a.m.
4 Ben Casey
5 I Love Lucy
11 News

MON., JULY 18

6:00
2 4 7 News
5 Three's Company
9 T.J. Hooker
11 The Jeffersons
13 Newton's Apple
21 Science Gazette
31 Italian programming
 (concludes at 8)
S Movie: Fire With Fire

6:15
H Movie: Who's That Girl?

6:30
5 WKRP in Cincinnati
7 11 News
13 New Jersey News
21 Nightly Business Report

7:00
2 4 5 News
7 Jeopardy

9 Barney Miller
 11 Cheers
 13 Nightly Business Report
 21 Contact: Long Island
M Movie: Dreamscape

7:30
2 Wheel of Fortune
4 Marblehead Manor
5 Current Affair
7 Hollywood Squares
9 Movie: Death Wish II (1982). Charles Bronson.

11 Baseball: Yankees vs. Texas
13 MacNeil/Lehrer
21 World of Survival

8:00
2 Blue Skies
4 Alf
5 Movie: The African Queen (1971). Humphrey Bogart, Katharine Hepburn. Classic adventure film of a tough captain and a prim spinster who must travel up an African river together during W. W. I.; Oscar for Bogart; one of the best!
7 Why on Earth?
21 Adventure. Tom Vernon takes the high road across Norwegian Lapland into the mountains of northern Sweden.

31 Dark Shadows
H Movie: No Mercy
N Movie: Conquest of the Air
S Movie: Malone

8:30
4 The Hogan Family
13 Adam Smith
31 Eastenders

9:00
2 4 7 Special: Democratic National Convention
13 American Masters: "A Duke Named Ellington." Part I of a 2-part series profiling Duke Ellington's long career and focusing specifically on his music.
21 The Day the Universe Changed
31 Declaration of Independents
M Movie: 84 Charing Cross Road

9:30
N Movie: The Good Father
S Movie: Under Cover

10:00
5 9 11 News
13 Evening at Pops
21 Originals
31 Poldark
H America Undercover: "Undercover Cop"

10:30
11 Odd Couple
21 Comedy Tonight With Whoopi Goldberg

11:00
2 4 7 11 News
5 Taxi
9 Benny Hill
13 Convention Night in Review
21 Are You Being Served?
31 Hellenic TV U.S.A.
H Movie: Disorderlies
M Movie: Predator
S Movie: Revenge of the Nerds

11:15
N Movie: The Birth of a Nation

11:30
4 Tonight Show
5 Late Show
7 Nightline
9 Morton Downey Show
11 The Honeymooners
13 Four on Thirteen. A look at several short films.
21 Alive From Off Center

11:35
2 Hunter
 MIDNIGHT
7 Movie: Chain Lightning (1950). Humphrey Bogart.
11 Star Trek
21 Nightly Business Report

12:30 a.m.
4 David Letterman
5 All in the Family
9 The Street
21 Point of View
H Movie: Morgan Stewart's Coming Home

12:40 a.m.
S Movie: Hot Pursuit

12:45 a.m.
2 Movie: One Police Plaza (1986)

12:50 a.m.
M Movie: Commando Speed

1:00 a.m.
5 Archie Bunker
9 Joe Franklin Show
11 Twilight Zone
13 Mystery! The Return of Sherlock Holmes

1:30 a.m.
4 11 News
5 Get Smart

1:50 a.m.
7 News

2:00 a.m.
4 Wil Shriner Show
5 Multitrim
9 Home Shopping Overnight
11 Financial Freedom
13 MacNeil/Lehrer
H Movie: Return to Horror High

2:05 a.m.
2 News

2:20 a.m.
7 Movie: Dawn at Socorro (1954). Rory Calhoun.
S Movie: Plenty

2:25 a.m.
M Movie: Armed Response

2:30 a.m.
5 Movie: McMillan (1974). Rock Hudson.

3:00 a.m.
4 Hit Squad
11 Movie: Sherlock Holmes and the Pearl of Death (1944). Basil Rathbone.
13 An Empire of Reason

3:30 a.m.
4 Matchmaker

3:35 a.m.
H Movie: No Mercy

3:55 a.m.
M Movie: Sex Appeal

4:00 a.m.
4 New Record Guide
5 I Love Lucy

7 Branded
 13 Innovation

4:30 a.m.
4 Ben Casey
5 I Love Lucy
7 The Avengers
11 Twilight Zone
13 Masterpiece Theatre: The Last Place on Earth
S Movie: Blue City

5:00 a.m.
5 I Love Lucy
11 Twilight Zone

5:20 a.m.
M Movie: Moon in Scorpio

5:25 a.m.
H America Undercover: "Undercover Cop"

5:30 a.m.
4 New Wilderness
5 I Love Lucy
7 Morning Stretch
11 News
13 Currents

TUE., JULY 19

6:00
2 4 7 News
5 Three's Company
9 T.J. Hooker
11 The Jeffersons
13 Newton's Apple
21 Science Gazette. Topics include the skin, dust, ozone, and astrolabs.
31 Italian programming
 (concludes at 8)
S Movie: Sweet Bird of Youth

6:30
5 WKRP in Cincinnati
7 11 News
13 New Jersey News
21 Nightly Business Report

7:00
2 4 5 News
7 Jeopardy
9 Barney Miller
11 Cheers
13 Nightly Business Report
21 Contact: Long Island

7:15
M Movie: Shanghai Surprise

7:30
2 Wheel of Fortune
4 She's the Sheriff
5 Current Affair
7 Hollywood Squares
9 Movie: Kojack: The Bellarus File (1985). Telly Savalas.
11 Baseball: Yankees vs. Texas
13 MacNeil/Lehrer
21 World of Survival
H Movie: On the Edge

8:00
2 Summer Playhouse
4 Matlock
5 Movie: The Thomas Crown Affair (1968). Steve McQueen.
7 Who's the Boss?
21 Nova: "Buried in Ice." Scientists investigate the 19th-century remains of members of an expedition to the Arctic.
31 Dark Shadows
N Movie: The Whole Shootin' Match
S Movie: Big Trouble in Little China

8:30
7 Full House
13 Innovation: "Once Bitten." A report on the

TELEVISION

threat, symptoms, and treatment of Lyme disease, carried by ticks.
31 Eastenders

9:00
2 4 7 Special: Democratic National Convention
13 Nova
21 Remember When: "Page One." Examines the history of journalism from its primitive stages in colonial America to the investigative style of today.
31 Summer Night Music. A collection of documentary films on innovative musicians in several musical genres.
H Movie: Happy Hour
M Movie: Mannequin

10:00
5 9 11 News
13 The Struggles for Poland
21 We the People: "Free to Believe." Illustrates how

the Constitution allows for a variety of opinions to flourish in this country.
N Movie: Breaker Morant
S New Orleans Jazz & Heritage Festival

10:30
11 Odd Couple
31 Alive From Off Center
H Movie: The Fourth Protocol
M Movie: Police Academy 4

11:00
2 4 7 News
5 Taxi
9 Benny Hill
11 Odd Couple
13 Convention Night in Review
21 Are You Being Served?
31 Hellenic TV U.S.A.
S Movie: Thunder Run

11:30
4 Tonight Show
5 Late Show
7 Nightline

9 Morton Downey Show
11 The Honeymooners
13 P.O.V.: Knocking on Armageddon's Door and Living With AIDS
21 Alive From Off Center

11:35
2 Diamonds
MIDNIGHT
7 Movie: Transplant (1979). Kevin Dobson.
11 Star Trek
21 Nightly Business Report
M Movie: Space Balls
N Movie: Summer

12:30 a.m.
4 David Letterman
5 All in the Family
9 The Street
13 21 Adventure
S Movie: Raw Deal

12:35 a.m.
H Tanner '88

12:45 a.m.
2 Movie: Stark: Mirror Image (1986)

1:00 a.m.
5 Archie Bunker
9 Joe Franklin Show
11 Twilight Zone

1:05 a.m.
H Movie: Pretty Smart

1:30 a.m.
4 11 News
5 Get Smart
13 MacNeil/Lehrer

1:40 a.m.
M Movie: From Beyond

1:55 a.m.
7 News

2:00 a.m.
4 Wil Shriner Show
5 Look at Me Now
9 Home Shopping
11 Financial Freedom

2:05 a.m.
2 News

2:20 a.m.
S Movie: Hardbodies 2

2:25 a.m.
7 Movie: Diary of a

Teenage Hitchhiker (1979). Dick Van Patten.

2:30 a.m.
5 Movie: Confessions of a Nazi Spy (1939). Edward G. Robinson.
13 Profiles of Nature

2:35 a.m.
H Movie: Angel Heart

3:00 a.m.
4 Hit Squad
11 Movie: Sherlock Holmes and the Scarlet Claw (1944). Basil Rathbone.
13 Nature

3:10 a.m.
M Movie: Joy of Flying

3:30 a.m.
4 Matchmaker

3:50 a.m.
S Movie: The Survivors (cc)

4:00 a.m.
4 New Record Guide
13 Innovation

4:30 a.m.
4 Ben Casey
7 The Avengers
11 Twilight Zone
13 American Masters: A Duke Named Ellington

4:35 a.m.
H Animation

4:40 a.m.
5 I Love Lucy

4:45 a.m.
M Movie: It's Alive III (cc)

5:00 a.m.
11 At the Movies
H Movie: Happy Hour (cc)

5:15 a.m.
5 Popeye

5:30 a.m.
7 Morning Stretch
13 Tony Brown

5:35 a.m.
S Movie: The Manhattan Project

Weekend, JULY 16-17

SAT., JULY 16

6:00 a.m.
5 Love Your Skin
7 New York Views
9 B.J. and the Bear
11 Christian Science Monitor
13 Exercise With Billie
H Treasure Island
S Movie: Dragnet (cc)

6:10 a.m.
M Movie: Three Men and a Cradle

6:30 a.m.
2 Patchwork Family
4 Fight Back
5 Sylvanian Family
7 Wild Kingdom
11 Planet of the Apes
13 New Jersey News

7:00 a.m.
4 Kidsongs
5 Star Cöm
7 Uncle Waldo
9 Fantastic World
11 Bravestarr
13 We the People
21 Sesame Street

7:15 a.m.
H Movie: Sylvester

7:30 a.m.
2 Young Universe
4 Hickory Hideout
5 Sybervision
7 King Leonardo
11 Bravestarr

8:00 a.m.
2 Furrytail Theater
4 Gummi Bears
5 World Tomorrow
7 Little Clowns
11 Visionaries
13 Adam Smith
21 Sesame Street
M Movie: Where the River Runs Black
S Movie: The Far Horizons

8:30 a.m.
2 Muppet Babies
4 Smurfs
5 Get Smart
7 Pound Puppies
11 Captain Power
13 Wall Street Week

9:00 a.m.
5 McCreary Report
7 My Pet Monster
9 Superman
11 Solid Gold
13 Washington Week
21 New Literacy: An Introduction to Computers
H Movie: Jake Speed

9:30 a.m.
7 Little Wizards
13 One-on-One

10:00 a.m.
2 Pee-wee's Playhouse
4 Alf
5 Wrestling
7 Real Ghostbusters
9 Great Weekend
11 Soul Train
13 Firing Line
21 Body Electric
M Movie: La Bamba
S Movie: Sweet Bird of Youth

10:30 a.m.
2 Mighty Mouse
4 Alvin
13 American Interests
21 Degraasi Junior High
31 State of the Arts

10:45 a.m.
H Movie: Hot Shot

11:00 a.m.
2 Popeye & Son
4 Fraggle Rock
5 Charlie's Angels
7 Bugs Bunny
9 Wrestling
11 Star Search
13 Tony Brown
21 From a Country Garden
31 Video Music Box

11:30 a.m.
2 Dennis the Menace
4 New Archies
7 Flintstone Kids
13 Open Mind
21 Victory Garden

NOON
2 Storybreak
4 Foofur
5 Movie: Phar Lap (1983). Martin Vaughan.
7 Golf: British Open
9 Black Sheep Squadron
11 Women's Wrestling
13 G.E.D. Preparation
21 Gourmet Cooking

31 Eye on Asia
M Movie: Police Academy 4
S Movie: King Kong Lives

12:30
4 I'm Telling
21 This Old House
H Movie: The Man Who Broke 1,000 Chains

1:00
2 Young Universe
4 Baseball: Doubleheader—Chicago vs. Los Angeles or Kansas City vs. Boston; followed by Detroit vs. California or Chicago vs. New York (concludes at 7)
9 Baretta
11 Movie: Phantom of the Opera (1962). Heather Sears.
13 Motorweek
21 Frugal Gourmet
31 U.S. Nippon Newscope (Japanese Programming)

1:30
2 Guinness Records
13 Make Yourself at Home
21 French Chef
M Movie: Ratboy

2:00
2 Paradise Steamship Company: "A Trip to China"
5 Movie: Strike Force (1981). Robert Stack.
7 Like It Is
9 Baretta
13 Hometown
21 Joy of Painting
31 Japanese Theatre
S Movie: Madame X

2:30
2 Movie: Lost City of Atlantis (1977)
13 This Old House
21 Art of William Alexander and Lowell Speers
H Movie: The Other Woman

3:00
7 Ebony/Jet Showcase
9 Knight Rider
11 Movie: Animal House (1978). John Belushi.
13 Madeleine Cooks

21 Motorweek
31 Degraasi Junior High

3:30
5 Movie: Charlie Chan in Egypt (1935). Warner Oland.
7 Greatest Sports Legends
13 Frugal Gourmet
21 Rod & Reel
31 Ask Congress
M Movie: The Wraith

4:00
7 Wide World of Sports
9 Knight Rider
13 Nova
21 Woodwright's Shop
31 TV Brazil
S Movie: Foreign Body

4:30
2 Sports Saturday—Boxing: Simon Brown vs. Jorge Vaca
21 This Old House
31 Thinking Allowed: "Communication and Congruence"
H The Truth About Alex

5:00
5 Kojak
9 A-Team
11 Little House on the Prairie
13 Innovation
21 Degraasi Junior High
31 Jacksonville VIII
M Movie: Head Office

5:30
13 Newton's Apple
21 Doctor Who
H Movie: Solar Babies

6:00
2 The People
5 What's Happening Now?
7 News
9 A-Team
11 Charles in Charge
13 National Audubon Society
31 European Journal
S Movie: Dragnet

6:30
2 7 News
5 Small Wonder
11 Bustin' Loose
13 Hello Austria/Hello Vienna
M The Max Movie Show

7:00
2 News
4 Headlines on Trial
5 Too Close for Comfort
7 Siskel & Ebert & the Movies
9 It's a Living
11 T and T
13 Adventure
31 Computer Show
H Movie: Jake Speed
M Movie: La Bamba

7:10
21 Blake's Seven

7:30
2 Wheel of Fortune
4 Throb
5 WKRP in Cincinnati
7 New York Views
9 Baseball: Mets vs. Atlanta
11 Tales From the Darkside
31 Eye on Dance: "Martha Hill and Daniel Lewis." A discussion about the legitimization of dance during the beginning years.

8:00
2 Kate & Allie
4 Facts of Life
5 Special: Freedom Fest Superstars (concludes at 10)
7 Supercarrier
11 Movie: The Man Who Knew Too Much (1956). James Stewart.
13 Mystery!: The Return of Sherlock Holmes
21 George and Mildred
31 Masterpiece Theatre: The Last Place on Earth
N Movie: Turtle Diary
S Movie: Raw Deal

8:30
2 Frank's Place
4 227
21 Keep It in the Family

9:00
2 Tour of Duty
4 Golden Girls
7 Ohara
13 Channel Crossings
Special: The Singing Detective
21 Executive Stress
31 Upstairs, Downstairs

M Movie: Revenge of the Nerds
H Movie: The Fourth Protocol

9:30
4 Amen
21 Bless Me Father

9:45
N Movie: Ran

10:00
2 Special: Pre-National Democratic Convention
4 Hunter
5 News
7 Hotel
21 No Place Like Home
31 Blake's Seven
S Championship Boxing

10:30
5 Werewolf
9 11 News
21 Solo
M Movie: The Wraith

11:00
2 4 7 News
5 Taxi
9 Morton Downey
11 Cheers
21 Comedy Tonight With Whoopi Goldberg
31 World TV Presents
H Comedy Hour

11:20
13 Film on Film: "John Cleese." A profile of the British funnyman, best known for his Monty Python series.

11:30
4 Saturday Night Live
5 Movie: Kelly's Heroes (1970). Clint Eastwood.
7 News
11 Movie: Stick (1985). Burt Reynolds.
21 Movie: Sherlock Holmes in Dress to Kill (1946). Nigel Bruce.

11:45
2 D.C. Follies
7 Movie: North to Alaska (1960). John Wayne.

MIDNIGHT
H Movie: Angel Heart
M Movie: Slaughter High

S **Movie:** *Hardbodies 2*

12:15 a.m.
2 *Dom DeLuise Show*

12:20 a.m.
13 **Movie:** *Monty Python and the Holy Grail* (1974). John Cleese.

12:30 a.m.
N **Movie:** *21 Days Together*

12:45 a.m.
2 **Movie:** *The Story of Pretty Boy Floyd* (1974). Michael Parks.

1:00 a.m.
4 *Showtime at the Apollo*
9 *America's Top Ten*

1:30 a.m.
9 *Carol Burnett*
11 *Runaway With the Rich and Famous*

1:35 a.m.
M **Movie:** *L'Annee des Meduses*

1:45 a.m.
S **Movie:** *King Kong Lives*

1:50 a.m.
13 *Best of Monty Python Marathon* (concludes at 6 a.m.)

1:55 a.m.
H **Movie:** *Hamburger*

2:00 a.m.
4 *Comedy Club*
9 *Home Shopping Overnight*
11 *News*

2:05 a.m.
7 **Movie:** *Dr. Ehrlick's Magic Bullet* (1965). Ruth Gordon.

2:25 a.m.
9 **Movie:** *Little Caesar* (1930). Edward G. Robinson.

2:30 a.m.
2 *Win, Lose, or Draw*
4 *Sea Hunt*
11 *Tales From the Darkside*

3:00 a.m.
2 *D.C. Follies*
4 **Movie:** *The Destroyers* (1967). Richard Egan.
11 *Solid Gold*

3:30 a.m.
2 *News*
11 *Tanner '88*
M **Movie:** *Used Cars*
S **Movie:** *The Concrete Jungle*

3:00 a.m.
11 **Movie:** *Sherlock Holmes and the Spider Woman* (1944). Basil Rathbone.
H **Movie:** *The Fourth Protocol*

3:10 a.m.
7 **Movie:** *Stand at Apache River* (1953). Stephen McNally.

3:15 a.m.
12 **Movie:** *My Love* (1975). Glenn Ford.

3:30 a.m.
9 *I Love Lucy*

3:00 a.m.
4 **Movie:** *The Second Woman* (1951). Robert Young.
9 *I Love Lucy*

5:25 a.m.
M **Movie:** *Things Are Tough All Over*

5:30 a.m.
5 *I Love Lucy*
11 *News*
S *The Legend of Pecos Bill*

SUN., JULY 17

6:00 a.m.
5 *Gilligan's Island*
7 *Insight*

9 *You Can Be Thinner*
11 *Christopher Close-up*
13 *Nature*
S *The Gnomes' Great Adventure*

6:05 a.m.
H *The Gnomes' Great Adventure*

6:15 a.m.
11 *Davey and Goliath*

6:30 a.m.
2 *Community*
4 *New Wilderness*
5 *Oral Roberts*
7 *Christopher Close-up*
9 *It's Your Business*
11 *Christian Science Monitor*

7:00 a.m.
2 *Young Universe*
4 *Your Vital Signs*
5 *Hour of Power*
7 *Faith for Today*
9 *Point of View*
11 *Larry Jones*
13 *Sesame Street*
21 *Wonderworks*
M **Movie:** *Torture Garden*

7:30 a.m.
2 *Way to Go*
4 *Fight Back*
7 *This Is the Life*
9 *Sunday Mass*
11 *World Tomorrow*
H *Tales of Little Women*
S *Umbrella Jack*

8:00 a.m.
2 *For Our Times*
4 *Visions*
5 *Sunday Mass*
7 *Tiempo*
9 *Slime Time*
11 *Ever Increasing Faith*
13 *Mister Rogers*
21 *Sesame Street*
13 *Italian programming* (concludes at 2)
H *The Adventures of Tom Sawyer*
S **Movie:** *Between Two Loves*

8:30 a.m.
2 *Community*
4 *Positively Black*
5 *Plastic Man*
7 *Morning Home Show*
9 *Treasure Mall*
13 *Mister Rogers*
H **Movie:** *The Aurora Encounter*
M *Comedy Experiment* (cc)

9:00 a.m.
2 *Sunday Morning With Charles Kuralt*
4 *Sunday Today*
5 *D.J. Kat*
7 **Movie:** *Huckleberry Finn* (1975). Ron Howard.

9 *The Jetsons*
11 *Hee Haw*
13 *Sesame Street*
21 *Owl/TV*
M **Movie:** *Space Balls*
S **Movie:** *My American Cousin*

9:30 a.m.
9 *Bugs and Daffy*
11 *Puttin' On the Hits*
21 *Reading Rainbow*

10:00 a.m.
9 *Steampipe Alley*
11 *New Gidget*
21 *Reading Rainbow*
21 *Tony Brown's Journal*
H **Movie:** *Making Mr. Right*

10:30 a.m.
2 *Face the Nation*
4 *Meet the Press*
5 *Gilligan's Island*
7 *Golf: British Open*
11 *Love Boat*
13 *The Ollie Awards*
21 *Inside Albany*
S **Movie:** *Modern Girls*

11:00 a.m.
2 *Wall Street Journal*
5 *Wrestling*
9 *Knight Rider*
21 *Washington Week In Review*
M **Movie:** *Munchies*

11:30 a.m.
2 *Newsweek*
4 *McGlaughlin Group*
11 *At the Movies*
13 *Soapbox With Tom Cottle*
21 *Wall Street Week*

11:45 a.m.
H **Movie:** *Obsession*

NOON
2 *World of Guinness Records*
4 *News Forum*
5 *World of Disney*
9 *Greatest American Hero*
11 **Movie:** *Hold That Ghost* (1941). Abbott and Costello.
13 *Washington Week*
21 *Adam Smith*
S **Movie:** *Paper Moon*

12:30
2 **Movie:** *Sybil* (1976). Sally Field, Joanne Woodward. Tour de force performances by Field and Woodward in this interesting psychological study of an abused woman who develops seventeen personalities. (concludes at 4:30).
4 *Essence*
13 *Inside Albany*
21 *Wild America*
M **Movie:** *P.J. and the Kid*

1:00
4 *Promise of America: No Place Like Home*
5 **Movie:** *They Were Expendable* (1945). John Wayne.
9 *Grandstand*
13 *The Governor's Arts Awards*
21 *Nature*

1:30
7 *David Brinkley*
9 *This Week in Baseball*
11 **Movie:** *D.C. Cab* (1983). Mr. T.
H **Movie:** *Cattle Annie and Little Britches*

2:00
4 *Road to Seoul*
9 **Baseball:** *Mets vs. Atlanta*
13 *An Empire of Reason*
21 *Masterpiece Theatre: The Last Place on Earth*

31 *The Struggle for Poland*
M **Movie:** *Trail of the Pink Panther*
S **Movie:** *Sweet Lorraine*

2:30
4 **Special:** *NFL Head Coach*
7 *Business World*

3:00
5 **Movie:** *Heart of Steel* (1983). Peter Strauss.
7 **Special:** *Olympic Trials—Track and Field*
13 *Election '88*
21 *The Collectors*
31 *Science Journal*

3:30
4 *Countdown to '88*
11 **Movie:** *Brewster's Millions* (1985). Richard Pryor.
21 *Madeleine Cooks*
31 *Modern Maturity*
H **Movie:** *A Christmas Story*
S *Championship Boxing*

4:00
4 **Racing:** *Cart-Monson Indy Toronto*
13 *American Masters: "Lillian Gish"*
21 *Great Chefs of Chicago*
31 *Tony Brown's Journal*
M **Movie:** *The Cheap Detective*

4:30
2 *Sports Sunday—*
Racing: *Tour de France*
21 *Frugal Gourmet*
31 *World Chronicle*

5:00
5 **Movie:** *Columbo* (1974). Peter Falk.
7 *Spirit of Adventure*
9 *Hawaii Five-O*
13 *The Struggles for Poland*
21 *Nova*
31 *Empires of Reason*
H **Movie:** *Soul Man*

5:30
11 **Movie:** *Jaws* (1975). Richard Dreyfuss, Robert Shaw, Roy Scheider. Terrific film about a New England village that is terrorized by shark attacks; wonderful performances and a magnificent score.
M **Movie:** *The Mark of Zorro*
S **Movie:** *Sweet Liberty*

6:00
2 *4 7 News*
9 *Best of National Geographic*
13 *Currents*
21 *Adventure*
31 *Korean Programming*

6:30
2 *4 7 News*
13 *The Victory Garden*

7:00
2 *60 Minutes*
4 *Rags to Riches*
5 *21 Jump Street*
7 *Disney Sunday Movie*
9 **Movie:** *Battle Cry* (1955). Aldo Ray, Van Heflin. Good film version of the Leon Uris W. W. II novel, about servicemen in training, in battle, and in love; outstanding cast.
13 *Nature*
21 *Louisiana Cookin'*
H **Movie:** *Dragnet*
M **Movie:** *The Boy Who Could Fly*

7:30
21 *Make Yourself at Home*
S **Movie:** *Modern Girls*

8:00
2 *Murder, She Wrote*
4 *Family Ties*
5 *America's Most Wanted*
7 *MacGyver*
11 *Star Trek: The Next Generation*
13 *National Audubon Society Special*
21 *This Old House*
31 *Documentary Is: "Madame C.J. Walker."* Biography of America's first self-made millionaire, who built a company specializing in beauty products for black Americans.
N **Movie:** *One Woman or Two*

8:30
4 *My Two Dads*
5 *Married With Children*
21 *Hometime*

9:00
2 **Movie:** *Trapped in Silence* (1986). Marsha Mason.
4 **Movie:** *Out of Time* (1987). Kristian Alfonso.
5 *Garry Shandling*
7 **Movie:** *The Bad Seed* (1985). Blair Brown.
11 *Lifestyles of the Rich and Famous*
13 *Masterpiece Theatre: The Last Place on Earth*
21 *Nature*
31 *Australian Movie*
H **Movie:** *Making Mr. Right*
M **Movie:** *Space Balls*
S **Movie:** *Flashdance*

9:30
5 *Tracey Ullman*

10:00
5 *Duet*
9 *11 News*
13 *Yes, Minister*
21 *Mystery! The Return of Sherlock Holmes*
N **Movie:** *In This Our Life*

10:30
5 *Current Affair Extra*
9 *Benny Hill*
11 *Carson's Classics*
13 *Alive From Off Center*
31 *Faces of Japan*

11:00
2 *4 5 7 News*
9 *Entertainment This Week*
11 *Cheers*

13 *Independent Focus*
21 *The Casebook of Sherlock Holmes*
31 *Korean Programming*
H *Tanner '88*
M **Movie:** *Dolls*
S **Movie:** *As Is*

11:30
2 *News*
5 *Sports Extra*
11 *The Honeymooners*
21 *The Sandbaggers*
H **Movie:** *The Big Chill*

11:45
2 *7 Sports*

MIDNIGHT
2 *Rockford Files*
4 *Sports*
5 *Friday the 13th*
7 **Movie:** *Malice in Wonderland* (1985). Elizabeth Taylor, Jane Alexander. Taylor and

Alexander are great in this campy story about the rivalry between Hollywood gossip columnists Hedda Hopper and Louella Parsons.
9 *Dallas*
11 *Star Trek*
N **Movie:** *Desert Hearts*

12:25 a.m.
M **Movie:** *Witchboard*

12:30 a.m.
4 *Heroes*
13 *Second Effort*
21 *Comedy Tonight With Whoopi Goldberg*
S **Movie:** *Predator*

1:00 a.m.
2 *Win, Lose, or Draw*
4 *International Championship Kickboxing*
5 *Naked City*
9 *Dallas*
11 *Odd Couple*
13 *Great Performances: Live From Lincoln Center*

1:20 a.m.
H **Movie:** *Touch and Go*

1:30 a.m.
2 *Win, Lose, or Draw*
4 *Hardcastle & McCormick*
11 *News*

2:00 a.m.
2 *News*
5 *Can You Be Thinner?*
7 **Movie:** *Quest for Fire* (1981). Rae Dawn Chong.
9 *Home Shopping Overnight*
11 *At the Movies*

2:05 a.m.
M **Movie:** *Kluge*

2:20 a.m.
S **Movie:** *Fighting Mad*

2:30 a.m.
4 *Visions*
5 *Credit Time Bomb*
11 **Movie:** *The Day of the Locust* (1975). Donald Sutherland, Karen Black. Superb adaptation of the Nathanael West novel about Hollywood in the 1930s as seen through the eyes of a young artist; excellent performances.

3:00 a.m.
4 *First Estate*
5 *Mission Impossible*
13 *All That Bach*
H **Movie:** *One More Saturday Night*

3:40 a.m.
7 **Movie:** *War Arrow* (1953). Maureen O'Hara.

4:00 a.m.
5 *East Side Kids*
S **Movie:** *Sweet Liberty*

4:05 a.m.
M **Movie:** *Farewell, My Lovely*

4:40 a.m.
H **Movie:** *Dragnet* (cc)

5:00 a.m.
11 *Twilight Zone*

5:15 a.m.
5 *Popeye*

5:30 a.m.
7 *Morning Stretch*
11 *News*

5:50 a.m.
S *Umbrella Jack*

N E W



Y O R K

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a feature. Special rates effective with the January 4, 1988 issue: \$27.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at \$400 per inch, one-time insertion. Check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. Contact Margaret Russo for information and billing procedures. All ads accepted at the discretion of the publisher. Write *Town And Country Properties* Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155.

APARTMENT Manhattan

NEW YORK TOWER
330 East 39th St.
Full Service Hi-Rise
1 & 2 BR
212-883-1078
NO FEE

69th St/3rd Av—Studio For Rent. Prime loc. Lg sunny 15th flr lux, a/c, kitchenette, closets, d/w, drmn. No fee. 212-644-9140.

330 EAST 39th St
Luxuriously Furnished 1 BR Apts
Some w/Terraces
212-883-1078
NO FEE

THE NEW YORKER
1474 3rd Avenue
2 & 3 BR for the Discriminating
212-883-1078
NO FEE

APARTMENT/HOUSE WANTED

Relocating Fortune 500 Executives—Bank personnel. 1-4 BR. 212-935-8730.

APARTMENT/HOUSE EXCHANGE

CT/NYC Trade—Looking for a quality trade - NYC apt for CT seclusion. Desire West Side 60's-80's, in return for wooded Sherman, CT Estate (1 1/2 hrs NYC). We want to try city living for 1 yr & need a quality couple or family wanting to try country living for 1 yr. Inquiries at 914-273-8620. Call Iris or Barbara wkdays.

COOPERATIVE/CONDO Manhattan

Sutton Place 4 1/2 Rms
FOREIGNERS SELLING
Very pretty 2 BR, 2 bath apt in move-in cond. New baths & kit. Apt seldom used. Prestigious Sutton bldg. Attractively priced at \$495,000.

JULIA CAMACHO
212-891-7023/759-3917

Chelsea Spectaculars—Prime block. Quality studios, drmn, parquie flr, sun roof, deck. \$96,000. Same Bldg—Garden views, hi-tech light, modern kitc. \$125,000. Dave 212-463-7400 212-601-3771. Broker

Trump Parc—CPS 1 BR, 1 bth, 20th flr, vu of 58th & 6th. low tax & mnt. \$387,500. Pvt sale. Mr. Vaccaro. 914-428-0505.

53rd St. West

WONDERFUL MIDTOWN CONDO

Beautiful 3 1/2 rooms, bright, very sunny, in mint condition, furnished, with terrace plus powder room. Must be sold as quickly as possible! Asking \$310,000. Common Charges plus RE taxes \$624.
IRENE LEEDS
212-891-7077/734-2436

East End Ave PH—3-rm bachelor's pad, w/wrap terr, all new, K.O., river, 4 bridge vu, \$335K, \$532 mt. 75% fin. 628-3954

Ready To Make A Deal E. 57th St
Beaut hi-flr. 3 1/2 rms in lux bldg, 3 exposures, lg foyer, open LR w/din area, Master BR w/4 closets, 7 closets total. Magnif city & river views from terrace. Principals only. Under market value. 212-984-4660 day. 212-752-8928 eve.

70th St West Spectacular Views
From 34th flr, lrg sunny 1 BR apt, terr, drmn. 212-580-5592 (owner)

Park Ave/80's 4 1/2 Rms
HI FLOORS - 4 1/2 ROOMS
Great Opportunity to purchase lovely and large 4 1/2 room apt with 2 1/2 baths. Spacious layout, very good cond and owner is anxious to sell! Asking \$670,000 - mt \$1369

JANICE BAYER
212-891-7063

NEW YORK'S Classifieds—Make your business do more business. 212-971-3155.

COOPERATIVE/CONDO Brooklyn

Park Slope—3BR, 1 1/2 bth, park/city views, formal DinRm, W/D, d/w. \$287,500. \$350 MT. Principals only. 718-499-6457.

COOPERATIVE/CONDO New Jersey

Teaneck - Glen Pointe—Lux 3 BR, 2 1/2 bth EIK, LR w/frplc, DR, Ranch-type Twnhse. Gar, pool, tennis, golf. Sacrifice. \$305,000. 201-569-1229 or 569-5459

HOUSE Nassau-Suffolk

Lido Beach—4BR, 3 bth, EIK, DR, lrg den, 2-car gar, nr beach. By owner \$320,000. 516-432-4268

PORT WASHINGTON SANDS POINT
Waterfront community, just 33 min from Midtown. Call or write for Free Brochure/ Insider's Guide. Or call for details on these: Federal Colonial estates area 4BR reduced to \$415,000. Victorian Colonial with income producing cottage. Wrap-around porches, water views, negotiable owner. Asking in the \$500's. Make bid!

HARBOR TOWN REALTY
211 Main St. Port Washington, NY 11050.
1-800-562-3377 or 516-883-0990

HOUSE Westchester

Larchmont—Handsome 4BR, 3bth corner Tudor. Lg LR w/frplc, sun rm, DR, spac FamRm w/sep entrance, deck, mod kitc. 2 car gar. Asbestos free. Walk school, train 35 min NYC. Princ. \$540K. 914-834-4072.

COUNTRY PROPERTY For Sale/Rent

17-ACRE WATERFRONT ESTATE
Prince Edward Island, Canada 3-story Sea Captain's Home w/400 ft of bay front. Rare combination. \$160,000 US.
Tel: 902-436-7236, or eves: 902-436-8046

Waterfront Property—2.76 acres, approx 300' river frontage in CT w/spectac views & privacy, only 1 1/2 hrs from NYC, \$260,000. Also avail 1.84 acres with private dock, \$155,000. Owner, 212-308-0893.

37 ACRES WATERFRONT
Prince Edward Island, Canada, 2-plus Ac, 1500 ft tidal frontage. Fertile soils, woods & unequalled water views, old country schoolhouse. \$75,000 US, owner finance. Tel: 902-436-7236, or eves: 902-436-8046

ATLANTIC OCEAN FRONT
S.W. Nova Scotia 425 ft ocean front & 25 acres, with rolling surf & S.W. exposure bet Halifax & Yarmouth. \$49,500. Owner financed. Brad 718-358-1658.

PRIME BAY FRONT
Prince Edward Island, Canada, 2-plus Ac, woods, clearing, fertile soils, warm waters, beach & fantastic views. \$30,000 US - Owner financed w/10% down. Tel: 902-436-7236, or eves: 902-436-8046

MORTGAGE SERVICE

The Last Mortgage Call You'll Make
Free Consultation 212-944-5005
Residential & Commercial Property
SFS Management Co., L.P.
1140 Ave of Americas, NYC, NY 10036
Licensed Mtg Bkr - NYS Banking Dept

REAL ESTATE BROKER

Personalized Prof'l—Mkt Strategy for buy or sale of co-op/condo. 212-628-3954 Rltr

NEW YORK

To advertise in New York's
Town and Country
Properties.

Call Margaret Russo

at 212-971-3155

Place your ad on Tuesday
and see it in print the next Monday.

SELL YOUR HOUSE IN THIS SPACE!

NEW YORK Magazine's Town and Country Properties special display advertising units are available every week for \$1,210. This is your opportunity to reach 1.6 million receptive readers with a median household income of \$38,980. They are young, affluent, property owners and property purchasers. They are in that important age group where families are started (and grow), and first (and second) homes are purchased.

Source: SMRB 1987.

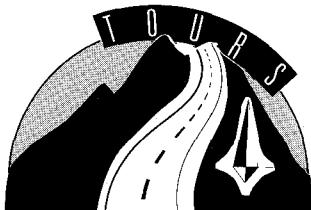
Call Margaret Russo.
Monday thru Friday 9:30 AM-5:30 PM.

212-971-3155.

Place your ad on Tuesday by 5pm and see it in print the next Monday.

TRAVEL

New York Travel is a weekly feature. Special rates effective with January 4, 1988 issue: \$27.00 per line, one-time ad; \$26.50 per line, four-time ad; \$25.75 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add \$15.00 for NYM Box Numbers. Display classified ads are available at \$400 per inch, one-time insertion. Complete rate card available. Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Travel Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 - or call 212-971-3155. Contact Diane Woodstock for billing procedures and advertising information. All ads accepted at the discretion of the publisher.



Attention Travel Advertisers:

This is your opportunity to reach 1.6 million readers through our weekly TRAVEL section. Help our readers discover country inns and outings designed to enhance their precious weekend time...and their time is precious. Almost half of NEW YORK Magazine's readers took vacations or personal trips last year; 23 percent of them four times or more.

Call Diane Woodstock
212-971-3155.

Advertising deadline: Tuesday by 5pm for the issue on sale the next Monday.

Source: SMRB 1987



CRUISE

Cruise Discounts—Name the ship/date, we quote the special rate. 914-763-5843.

Free Cruise Guide—176 pages. Lists over 3,000 cruise discounts. Free club membership. Club Holidays, 25 Sheridan Rd. Dept NQ, Scarsdale, NY 10583. 914-472-1200

**ROLLS ROYCE CRUISES
AT VOLKSWAGEN PRICES!**
Alaska, Bermuda, Caribbean
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FRENCH LANGUAGE VACATIONS

Paris, Provence, Alps or Belgium.

All levels from \$750/2 wks.

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JETTING TO LONDON

Daily dep avail on reg sched airlines. Min
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Mon-Fri, 8-4. 718-262-8058, any time.

LOW FARES, ASIA & EUROPE

Tokyo \$720. Hong Kong \$750. London
\$450. Paris \$500. All round trip & other
cities. Air Fair International, 17 Battery Pl.
NYC 10004. 1-800-832-6668. 212-809-3818.

SEASONAL RENTAL

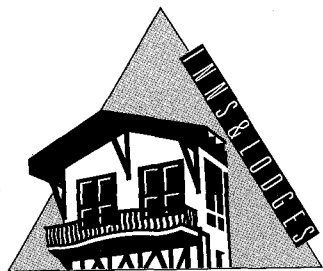
East Hampton—1 rm w/pvt bth, in
beautiful Contemp home w/pool. 2 twin
beds, 5 min to beach. Avail July 22-24 &
Aug 19-21, \$350. 516-288-3876 rm 501, or
201-592-7424

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fun. Daily & weekly rentals. 516-583-8870.

Montauk At Ocean—Lg contemporary,
spa, Bi-wkly. 516-269-6177, 516-668-5355.

Nantucket—Prime summer rentals still
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days. The Maury People. 617-228-6853.

West Hampton Beach—Studio on ocean.
Pool, tennis, min 1 wk. 212-570-0237



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Chez Reaux Inn—Come stay with friends.
Elegant and unique. We make you feel
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De Bruce Country Inn—On the
Willowemoc, in the Catskill forest, only
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Imagine a 5-acre resort-inn hotel right in
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The only inn on Fisher's Island
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Plymouth, Vermont. Mobil 4-Star.

AAA 4-Diamond award-winning resort
set in the Black River valley on Lake
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B & B U.S.—Ultra lux 1BR, exclusive loc
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RESORT New York

MONTAUK...Spacious grounds. Nature
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HEATED Pool. Tennis. Easy access
beach, golf (Rob't Trent), Fishing. Shops.
Color/cable TV, air-cond all Rms. FREE
MOVIES. SPECIAL fr \$99/day for TWO
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Montauk, NY 11954. 1-516-668-2105.

Private Beach—Picturesque. Sailing, fish-
ing, swimming, tennis. Cottages. Lodge
rooms include breakfast. Peconic Hotel,
Shelter Island 11965. 516-749-0170.

Jerónimo's—Come to our cozy mountaintop
Inn. 75 mi/NYC. Your hosts - the
JERONIMO FAMILY. 33 rooms. Heated
indoor/outdoor pools, jacuzzi, saunas,
tennis. \$75/\$80 per person. 3 superb meals
included. Weekly efficiencies available.
Walker Valley, NY 914-733-5652. VI/MC.

Shelter Island Resort—AAA. Waterfront.
Sundecks, panoramic views. Superb
cuisine. Swim, bicycle, free golf. Color TV.
Tennis. Special mid-wk pkg. Groups okay.
Shelter Island, NY 11965. 516-749-2001.

VATRA LODGE—Catskill Mtn. Tennis,
pool, hike, fish, bike & horseback riding.
All rms w/priv bth, cable TV. \$40/nite pp
incl bkfst. 1 mi fr HUNTER FESTIVALS.
Spec grp & mid-wk rates. Vegetarian
kitchen, 2 1/2 hrs NYC. 518-263-4919.

ALL-AMERICAN SPORTS TENNIS VACATION!

**Tennis Intensive Resort
Program. 5 Hrs. per day.
3hrs. on Court-2 hrs. of
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The Windham Ridge Club
P.O. Box 67•Windham, N.Y. •518-734-5800



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Beauty & luxury. 1-4 couples. 5 servants,
chauffeured van, pool, jacuzzi, 4BR &
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VILLA/CONDO/APTS The Islands

St. Maarten—New 2BR, 2bth villa, 20' fr
water, deck, maid. Ownr 201-529-2133

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Special preview trip \$339

per person double occupancy

Reservations are accepted from
individuals with the means to en-
joy time-share/ownership of a lux-
ury cottage at The St. George's
Club, Bermuda. Enjoy first-class
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Special preview rate includes air
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1-800-257-7979.
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BOAT & YACHT

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The World Yacht fleet is New York's Royal Navy. And when you charter one of our magnificent ships for your own private party, nothing is left to chance. We take care of every detail, from the elegant food and wines to music and flowers. Charter one of our five luxurious restaurant yachts. Or choose from a selection of New York's most impressive privately-owned yachts, available for your inspection at our marina at Pier 62. There are an additional 200 private power and sailing yachts that may also be chartered through us. For groups of 5 to 500, there is no more memorable way to hold a special event than on a World Yacht charter. Call 212-627-2775. World Yacht Cruises, Pier 62, West 23rd Street at the Hudson River.



Sailing With Gourmet Kosher Cuisine—
Elegant events on NY's finest yachts.
Weddings, bar mitzvahs, corp. Marquis
Caterers, 718-769-7010.

SALISA YACHT CHARTERS
Gourmet catering
and creative party planning
for 2 to 100 guests.
Corporate and private cruises.
212-989-7952 718-251-0679

Cruise New York Aboard Dolly Madison
Private Yacht parties - complete cruise,
dinner, open bar from \$39.95.
Metropolitan Cruise Line. 718-351-9395.

The Eastern Seaboard's Most Luxurious Yachts - Presented by Remember Basil, NY's most exciting and innovative caterer since 1975. Let us pamper your guests ...into the sunset and back again!
From 50-600. 212-513-0331

Yacht Jabiru—Elegant way to celebrate special events. Innovative cuisine customized to your function. 2-400 guests.
212-645-9348, 201-482-1991.

MANHATTAN YACHT CHARTERS
We represent luxury yachts accommodation from 2-600 guests, providing complete party services: menu selection, music, decorations & more! 212-772-9430

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Is Easier Than You Think.
· Conference Cruises · 516-883-5487

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Luxury Captained Yachts. Power/Sail
Day/Evening/Weekly/Special Events
Specializing in East LI/New England
516-725-4222

Chez Vous/Exclusive Yacht Charters—
Corp. picnics. Tri-State. 718-720-0900.

Luxury Yacht Charters—All occasions.
To 100 guests. Superb catering, licensed
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SILVER SPOON CHARTERS
Corporate & private parties from 2-400.
Weddings, graduation parties & for any
special event - we are the perfect choice.
212-732-9470

Classic Tall Ship—Private 76' Sail Ship.
Charters to 45. 212-363-5556

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**New York Health & Racquet
Club's Party Yacht**
212-777-8000

Cruise Manhattan—Private yacht, 2-12
guests, open bar, breathtaking views, won-
derful service. 212-675-6863

YACHT PARTY EXCELLENCE For Your 20 to 70 Guests



Private Yacht Summer Weekday Special
25 Cocktail Guests \$995 All Included
Gala Yachts, Pier 1 212-307-0985

Lots Of Yachts The best yachts & sail-
boats for special events, corporate parties,
weddings and good times. 212-969-0241.

Attention Boat Advertisers

New York's Boat & Yacht Section

Is the place for your advertising.
Have a fling with 1.6 million
readers (average household in-
come of \$38,980). Place an ad on
Tuesday and see it in print the next
Monday.

Call Ray Alvin or Mike Fazio at
212-971-3155

Source: SMRB 1987.

SUMMER ENTERTAINING

New York Entertaining is a weekly feature. Rates effective with the January 4, 1988 issue: \$40.00 per line, one-time ad; \$35.00 per line, four consecutive ads; \$30.50 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add \$15.00 for NYM Box Numbers. Display Classified ads are available at \$425 per inch, one-time insertion. Complete rate card available. Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Entertaining Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155. Contact Michael Fazio or Raymond Alvin for billing procedures and advertising information. All ads accepted at the discretion of the publisher.

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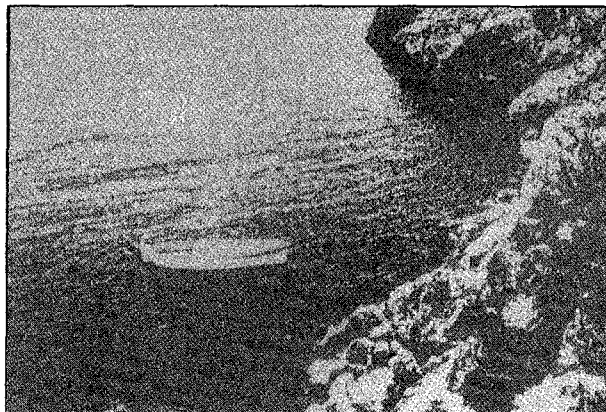
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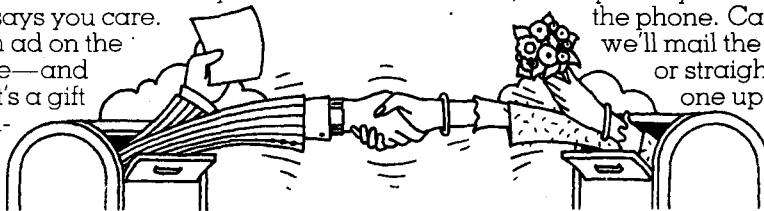
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Elegant, Affluent, Professional Lady—Seeks brilliant, attractive, affluent, growth-oriented, 50ish man. NYM K295.

Professional, Well-Traveled—Outgoing, fun-loving, attractive lady, seeking male counterpart, 35-50. Photo/bio. NYM Q572

European-Born Ford Model—Turned executive, excellent homemaker. Interests range from art, music, picture-shooting safari - to tennis, cross-country skiing, gliding. Seeks sensitive, passionate, established, sincere single man, with integrity, over 50, who is looking for a dynamic, affectionate lady for serious long-term relationship. NYM Q287

Irish-Italian Gentle Man—Young 41, never wed, 5'8", slim, attorney, Queens resident. Seeks a petite woman of Italian descent who desires marriage and family. Note/photo/phone, please. NYM Q402

Sophisticated, Very Attractive—Successful, adventurous single female seeks 45-52, single, tall male - very intelligent, distinguished, warm and successful - who works hard and plays hard. Note/photo/phone, please. NYM Q676

Are You The Young, 65 Plus—Golf/tennis/life partner for this slim, attractive, lively young widow, 62 plus? NYM Q536

Electrifying, Awesome, Lots Of Laughs—Most highly acclaimed father of the year! For limited time only, you too can adopt this handsome, 38-year-old Jewish man. Photo/note/phone. NYM Q413

Are You A 60ish—Sophisticated man, successful, caring? I'm pretty, slim, caring, love the arts, outdoors. Grow older with me - best is yet to be! Photo. NYM Q679

I Miss 60's Motown—Love Carly, Stevie, and smart/playful/sexy men. (Points for: handsome, accomplished, savvy, silly, great smile, 34-40). I'm blond, green-eyed, 5'3", healthy, happy and beautiful! Unusually warm, soft, stable, creative, young 36 (Jewish 2 days a year). Thinking maybe it's time... NYM Q446

Handsome, Successful, Romantic—White Hispanic male, 31, 5'7", blondish hair, blue eyes, trim. Looking for a white Hispanic woman, under 5'5". If you are pretty, ready to have a lot of fun and looking for a serious relationship, make contact. Photo/phone please. NYM Q665

Latin Lady—Blond, shapely, 5'2", attractive, cultured, independent. Seeks gent, 45-58, professional or businessman, genuinely looking for a serious relationship. POB 752, Tenafly, NJ 07670

"The Touch Of Your Hand On Mine"—Is the only missing element in my life right now. Is it missing in yours? Vibrant, intelligent woman, 60 years young, has much love, passion and companionship to give the right man. A regular visitor to theaters and museums, I have in particular a special love of languages (fluent Spanish, passable French and Italian) and travel as well. I'm 5'2", slim, attractive and hoping to meet a special man, aged 60 plus, who prefers a mature, worldly woman as company at the very least and, at most, desires a splendid friend/lover/confidante with whom he can share all this wonderful life has to offer! Don't you want to feel the touch of a special hand on yours? Phone and photo, please. NYM Q700

Attractive, Slender, Petite Woman—Seeks caring, worldly, unattached man for serious, zany, loving commitment. Vital, 65 plus or minus. NYM Q355

Sensitive, Educated—Man seeks attractive Jewish female, 21-35, under 5'3", under 110 lbs. Blond, LI preferred. NYM Q509

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Slim, Blondish—Italian-American lady, 39, sweet and smart. I like NYC, Mets, music, laughter and romance. Desire thoughtful male partner. NYM Q621

Executive - Intelligent, Handsome—Athletic, 50's, 5'11", seeks a bright, urbane lady who is beautiful or exceptionally attractive, trim figure, very nice legs, 40 or younger. (Please reply only if you are the person described.) Thank you. NYM Q473

Ready For Marriage (I Think)—Sensitive, kind, funny, athletic, down-to-earth engineer. Seeks attractive, affectionate, single Jewish woman, 27-36, who loves fireplaces, children, romance and happy endings. NYM Q400

Still Searching—Male Jewish professional student, 26, with high hopes for future, looking for someone to share it with. Be a down-to-earth, bright, sensitive, warm Jewish female and maybe, just maybe, who knows? Phone/photo. NYM Q607

Tall, Blond, 38-Year-Old—Businessman, enjoys outdoor activities like sailing and skiing. Looking for a female companion, 28-35 years, to share with. Photo/phone. POB 865, Plandome, NY 11030

Very Handsome Jewish Professional—42, seeks intelligent, beautiful, dynamic woman who enjoys swimming in an evening gown and dancing in the rain. Share fun and future? Photo a must. NYM Q702

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ested in having a special lady in your life, call. Let me learn something about you. Chances are I know a number of beautiful single women who would love to meet a guy just like you. I will introduce you to several of them and help you find one who is just right for you. Isn't that what you really want.

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Accomplished, Talented—Financially successful woman, mid 40's, with sensitivity, beauty, intelligence, charm, warmth, grit and a good sense of humor, seeks male counterpart, 43-50. Photo a "must". NYM D075

Successful Businessman—In the field of finance is seeking an attractive, 5'6" and over, under 40 years female who is interested in starting a relationship with a sophisticated and very unique gentleman. Note, give short background, photo would help. NYM K237.

Not Your Ordinary—Beautiful, slim, green-eyed, sweet, vibrant, tender and considerate, Ivy-educated, 30. Seeks handsome, intelligent, romantic, generous, gentle, successful Jewish man, 29-37, who's been waiting for someone extraordinarily special. Note/photo vital. NYM Q483

Attractive, Creative Female—At 43 I've reached my professional goals, now want to expand horizons with man who is enthusiastic about life. Sense of humor, brains and sex-appeal make you special. Note/photo preferred. NYM Q701

Captivating Lady—If you are a sincere gentleman, successful and intelligent, with a sense of humor - who would like to meet a pretty Christian woman, 30's, 5'5", fit, well-educated, traveled, sports-minded, for a serious relationship - I would love to meet you. NYM Q663

Executive—Trim, good-looking, white, 50's. Seeks well-educated, very pretty or exceptionally attractive, slender woman, 35-45. Race is unimportant. NYM Q487

Warm, Engaging Smile—Sparkling, successful, financially secure, very pretty Jewish woman in early 40's, mother of one child. Well-dressed and bewitchingly feminine, avid collector of contemporary art, who enjoys entertaining and socializing, etc. Creative businesswoman with a sense of humor. Looking for a financially secure and confident man with similar interests. Nonsmoker (not over 6' tall). Note/phone and photo. NYM Q568

Female Jewish MD—33 - back to NY after years away - sweet and down-to-earth - seeks intelligent, easygoing male - 33-43 - send photo and address - makes it easier - will exchange same. NYM Q624

This Slim 33-Year-Old—Child therapist, into running, blues and jazz, who loves to cuddle and chat, seeks a woman who likes slim 33-year-old child therapists, into running, blues and jazz, who love to cuddle and chat. Photo appreciated. NYM Q738

Thoughtful, Caring, Professional—Woman, seeking stable, loving man. I'm an attractive divorcee, 56, who loves classical music and the outdoors. NYM Q703

Ready To Settle Down—31, slim, pretty, Jewish (but open to any religion), intelligent, warm, funny, caring, affectionate, NJ professional woman. Seeks intelligent, attractive, affectionate, sincere, sensitive, fun, self-aware man, 30-45, who's ready and willing to build a relationship together with the goal of marriage. Note/phone/photo a must. NYM T384

Care And Share—Stunning widow of independent means from long and happy marriage, seeks attractive, athletic, cultured, educated, financially secure, 60ish Jewish male to enhance halcyon years. NYM Q550

Vivacious, Attractive Young Woman—27, with very responsible position, seeks down-to-earth guy in late 20's-35 or so. Diversified interests, sense of humor a must. Send a note with a photo. There is so much out there we could do together. No dummies please. NYM Q705

Jewish Beautiful European Woman—In northern New Jersey, 42, 5'5", brunette, successful in financial world. Seeks dynamic, successful guy, 45-60, for sincere relationship. NYM Q489

Exciting Entrepreneur—Attractive, successful, interesting, very humorous, white Jewish male. Seeks an attractive, bright, caring, intelligent, good sense of humor, good figure, sensual, caring woman, 26-32. Must send photo/phone number. NYM Q491

Handsome, Successful Jewish Male—33, 6'1", seeks female counterpart for marriage and family. Nonsmoker. Photo. NYM Q731

Sweet Music Together—Let's make it! Attractive, vivacious, full-figured actress/singer, 38, desires tender, witty, multifaceted gem of a man, 28 plus, musical/music lover. I love life, the arts, good friends and lots of affection! For private audition, send note/phone/photo. NYM Q570

Handsome Harvard Entrepreneur—Lived overseas - adventures would make a great Casablanca-type movie. Artistic, romantic, athletic, 6'. Seeks beauty and brains in that special someone, 25-33, who wants both joie de vivre and meaning in life. Photo a must. NYM Q704

Unusual Female Wanted—Insurance exec, 49, 6'1", 195 lbs, seeks attractive partner, 30-42, for romance, marriage, children (current children okay). Should like NYC/country living, philosophy, Ayn Rand, musicals, travel, some entertaining. Be sensitive, passionate, health conscious. Note/phone/photo. NYM Q562

Very Attractive MD—29, 5'10", dark hair, brown eyes, fit runner, Ivy grad, into new music, movies. Seeks pretty, bright female with style. Photo appreciated. NYM Q706

Handsome Jewish Millionaire—Attorney, 45, 5'10", physically fit. Seeks pretty, fun-loving, slim woman, 20-38, for serendipity. Photo/note. NYM Q547

East Hampton Summer Romance—Female writer seeks man to go to Caldor with, 40-58. Note and photo please. NYM Q539

LI North Shore Man—37, 5'10", successful, warm, very sensitive. Seeking a down-to-earth, energetic, country-hearted woman under 35 to help co-captain boat and future. Photo please. NYM Q540

Have It All—Except you. Jewish woman, 26, attractive Stamford professional. Seeks storybook ending. Photo. NYM Q543

Great Package From Westchester—35, 5'9", athletic, successful, home-owner, Ivy-educated, nice, nonreligious Jewish male. Passions include the Yankees, tennis, golf, vacation and having fun. Seeking attractive, intelligent, athletic, sensitive, fun-loving and 'up' woman, 23-33, who wants a pal for the summer or longer. Picture a must. NYM Q553

Affectionate, Handsome, 6'—Caring Jewish exec, 44, seeks Victorian-type woman, 25 plus. Photo please. NYM D076

Slim, Sexy, Very Pretty—(Face and body) fit, upper east side professional Jewish gal, 24. Seeks good-looking, fit, real nice guy. Photo. NYM D072

Are Mensches Extinct?—Funny, attractive, sensitive NJ gal seeking "the impossible": Jewish man, mid 40's-early 50's, caring, down-to-earth and ready. NYM Q551

Mid 30's Diabetic—Jewish woman, tall, thin, pretty, blue-eyed blond, gentle, sensitive, sweet and loving. Seeks successful, tall, 45-55-year-old Jewish man with a heart of gold, who is looking for a woman to love and enjoy life with in the city and weekends in the country. NYM Q571

Looking For Commitment—To a fun summer. Trim, 34 (looking 28), blond, 5'9", Brooklyn Heights guy is putting Wall Street systems career on hold to find a galvanic woman/friend for relationship. Let's compare our top 10 lists of fun things to do. Photo/note. NYM Q561

Quality And Substance—Requisite for a soulmate. Dynamic, athletic, sensual and giving Jewish woman, mid 30's, successful in business and life, warm, witty, well-educated. I love life, tennis, theater, travel, fine dining, lazy Sunday mornings. Seeks someone to share laughter. NYM Q565

Loving/Caring/Honest—Lasting relationship sought by attractive, creative, nonreligious woman, 35, with witty, athletic, successful gentleman, 35-40's, wanting family. Note. NYM Q555

Pretty Female—30, seeks male, 28-35, equally financially secure, sincere, fun, cozy, wants-to-be-together-all-the-time-type guy. No smoking. Photo. NYM Q569

Would Like To Meet—Exceptional gentleman, executive type, 32-42, tall, fit, successful, cultured interests, mutual respect, hopeful romantic, witty, enjoy weekends away. I am also athletically fit, slender, 5'9", brunette, gamine-like qualities, very successful, 28 years old, artistically inclined. Christian, nonsmoking preferred. Be the other half of that head-turning couple. Bio/photo for reply. W-4 form not necessary. NYM Q566

A Summer Romance—To go through fall, winter and on. Affectionate, strikingly attractive woman with a talent for life's adventures. Seeks spirited, sensitive partner with gift of laughter, 55 plus. NYM Q564

For My Fortieth Birthday—I'd like: a new and special man, preferably British, with charm, warmth, humor and inner elegance. Be a chap who appreciates we restless ladies who have lived and wear it well. Write to this white female brunette and tell me why we'd be "a jolly good match". Also enjoy galleries, music, ballroom dance and fine food. NYM Q673

Wanted: Female—23-31 years old, 5'3"-5'9", slender, attractive. Suspected of being warm and understanding with a good sense of humor. Known to frequent restaurants, movies, comedy clubs and other fun places. May be considered dangerous (but only in the kitchen). If seen in mirror, please contact this single professional, 6', 31-year-old, nice Jewish guy. Reward: loving relationship. Photo couldn't hurt. NYM Q674

Tall And Tan And Young—And lovely blond, Wall Street analyst, early 30's, former model. Seeks sincere, warm man to distract her from "all work - no play" routine. Photo/note essential. NYM Q675

Handsome Professional—Manhattanite, 51, enjoys hiking in Switzerland, biking in Ireland, tennis, figure skating, music, intimate dinners. Seeks warm, cultured, sensitive woman, 36-45 who knows how to laugh. Recent picture please. NYM Q672

Brand New Doc—Single Jewish man, 32, just out of residency, seeks attractive, sincere, caring, single Jewish female, 26-32, for summer fun and maybe more. Note/photo/phone. NYM Q696

Nonsmoking Jewish Woman—At 26, I must confess, am witty, wise and smartly dressed. Athletic too and Ivy schooled. Sometimes bizarre but ne'er a fool. Please send drawing. NYM Q681

Liberated Lawyer—42, 6', trim, enjoys the arts, active sports, sailing. Seeks attractive, professional, Protestant woman, 33 or younger. Photo/letter/phone. NYM Q699

Extremely Handsome, Sophisticated—Brainy, music-loving, tall, white lawyer, 36, seeks Latin, black, Asian or European beauty, 24-34, for serious relationship. Photo, please. NYM Q698

Looking For Love?—Truly special, well-educated, pretty Jewish female, late 30's, 5'4", slim figure, nice smile, great legs and outgoing personality, seeks gentleman looking for love/best friend. NYM Q655

Southern Belle—Blond, green-eyed, 5'4", 118 lbs, soft, sophisticated, pretty widow, 47, loves NY, theater, golf, dancing. Seeks handsome, successful "Rhett", 40-60, to share your apartment in the city and my home in the country, and romance. Note/photo/phone. NYM Q511

Blond Model With Beauty, Brains—And MBA. Seeks single, handsome Jewish MD or DDS, 33-38. Must be a class act. Bio/photo/phone gets response. NYM Q709

Are You A Widower?—45-55? I'm tall, slender, pretty Catholic teacher, interested in marriage only - would like to share your family and your life. Nonsmoker preferred. NYM Q576

Radiant, Ravishing Redhead—5'7", 46, seeking attractive, sensitive, caring man for all seasons. NYM Q575

Warm, Caring—Professional woman, 5'6", trim, pretty, Ivy grad, successful and secure, seeks male counterpart. Are you 35-45, over 6', happy with your life, looking for marriage? Bio/photo. NYM Q684

Get Out—Your dancing shoes and let's put Fred and Ginger to shame. Professional, single parent, seeks male, 40 plus, who enjoys pleasant conversation and cozy dinners. Bio/photo. NYM Q582

Attractive Female Attorney—Classy, kind, slim. Seeks lasting relationship with tall, handsome, fit Jewish male, MD/DDS, 32-42, who is a kind, caring person. Photo/phone. NYM Q579

I'm An Attractive, Witty Male—Business writer/financial consultant, 37, with insider information, who seeks future with hard-driving female exec who has time to invest and looks to kill. Passions include gourmet dining, Standard and Poors reports and seeing Sinatra. Don't sell me short! I bought gold at \$35 and sold Xerox at \$165. Photo/phone please. NYM Q581

Good Humor Man Wanted—Successful Jewish woman, 36, attractive, adventurous, athletic and ace Scrabble player. Seeks warm, witty, wonderful man, 39-45, to melt my heart. NYM Q612

Elegant/Earthy—Very attractive woman, sexy, PhD, 41, 5'7", 125, Jewish, cultured, talented (art/music). And you? 40's, tall, successful mensch...NYM Q583

Now's The Time—Beautiful, bewitching brunette, 39, warm and worldly performing arts professional. Seeks secure yet fun-loving man, 35-50, communicative, intelligent, caring, creative with work and play. Note/photo/phone. NYM Q686

Woman In 50's—Seeks bright man with spirit and sense of humor. NYM Q586

Two For The Price Of One—By day I'm a mild-mannered corporate president in a 3-piece suit. But at night I often step into a phone booth (well, my Village apartment is slightly larger than a phone booth), change into jeans and a leather jacket and ride off on my motorcycle, sometimes to Soho and sometimes to the opera. I'm 56, look 50 at worst and act 25 at best. I'm athletic, fit, reasonably handsome, intelligent, sexy, romantic and certifiably nutty. I want just one adventurous woman to share both my lives - one who laughs a lot, even before morning coffee! First we'll become true friends. After that, you cook, I do the laundry and we take turns making the bed. Letter/photo/phone. NYM Q687

Handsome, Successful, Top Exec—38, 5'8", white male, communicative, centered, warm and sensual. Would like to meet intelligent woman, under 35, with a glimmer of soul, understanding of self, not frightened to love and knows how to laugh. Photo/note. NYM Q588

Striking Former Broadway Performer—Successful businesswoman. Exotic racial blend. Theater, jazz, travel important. Seeks bright, successful, adventurous man, over 48, fit nonsmoker, for long-term relationship. Recent photo. NYM Q688

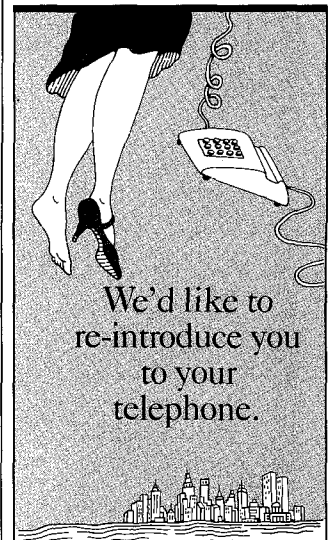
Ivy-Educated Attorney—Mid 50's, enjoys fine dining, exciting travel, quality music, sports, dignified living. Seeks refined lady who understands: without companionship, love and mutual respect, none of the above are enjoyable. Bio/photo/phone. NYM Q591

Mensch Seeks Wench—Early retiree, MS, 49, 5'10". Recent photo, age. NYM Q590

Seeking New Beginnings!—Lots of endings recently for pretty, caring, 36-year-old professional. I'm seeking a partner to explore the best that's yet to be. NYM Q593

Newly Arrived Female—Very attractive, slim, bright, extremely sexy, 40. Seeks male counterpart, 40's. Photo. NYM Q609

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Quality "Lady" - NJ—I am a 50-year-old, 5'4", pretty, trim and sensitive, Jewish professional woman wishing to hear from the man who says "50 is fine", and hoping that he is attractive, positive, successful, 50-60, and proud of who he has become. Photo/note. NYM Q629

Renaissance Woman—Pretty, Jewish, single, 40, tall. Seeking intellectually inquisitive, humble, humane, mature Jewish male. Penchant for England a plus. Write me about yourself. NYM Q595

Simply Seeking The Light Of My Life—This slim, effervescent beauty, 43, will brighten your life with her gourmet cooking and humor. NYM Q614

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Wanted:—Tall man, handsome and true, 32-40, secure, kind, sense of humor, interested in serious relationship with pretty, vivacious Italian female, 32. No vices. Photo a must. NYM Q604

First Mate:—This attractive, young 40's, in-shape, financially secure dentist seeks that special, slim, sensuous, nonsmoking woman, 18-35, to share my love of sailing in the summer, skiing in the winter, leading to long-term relationship. NYM Q605

Kids Are Us:—Successful, attractive, Christian mom, loves life, tennis and travel. Very normal. Late 30's. Looking for well-adjusted, professional, fun-loving dad who's "dated out" and ready to start again. Photo, please. NYM Q608

Warm, Sensual, Caring Jewish Female:—Seeks male counterpart, 35-47, with great sense of humor and an intellectual bent, who places a high value on achievement and is willing and able to connect. Send informative note. NYM Q616

Cybill Shepherd Look-Alike:—Slim, 5'7", MA, blond; seeks her Addison. Should be tall, fun-loving, 30-40, cuddly, professional, sensitive, for close relationship. Photo/note/phone. NYM Q613

Italian-American:—Gray-green eyed, shapely blond professional. Seeks well-bred, well-read, good-looking, 48-plus, nice guy. NYM Q610

Sexy, Elegant, Mature Woman:—Seeks unattached male, 60 plus. NYM Q615

Dependable, Loving, Strong:—Hypnotic eyes, shapely figure, petite, Jewish, 35, psychotherapist, who loves serious conversation, good food, wants to fall in love with a passionate, loving, physically fit Jewish man who will make me laugh. Photo appreciated. NYM Q627

Don't Look Any Further!—I am love. Black model, 23, sexy, intelligent, honest, seeks super-successful, compassionate, healthy French or Italian male with good looks, for serious relationship. NYM Q628

Incurable Romantic:—36, handsome, professional Jewish man, marathon runner. Seeks special lady for meaningful relationship. Photo preferred. NYM Q617

Chinese MD:—Sincere, seeks personable American lady, 25-35. Photo. NYM Q619

Beautiful Blue-Eyed Blond:—Woman, 45, seeks handsome, successful, stable male, 40-55, must be warm, sincere and ready for a commitment. Photo. NYM Q620

A Man For All Reasons:—Loving, humorous, successful, very attractive. Seeks slim, stunning Jewish woman, 40-46, to share adventure, passion and close encounter of the serious kind. Send photo. NYM Q630

Professional, Attractive Widow:—Young 60's, healthy, vital, financially secure. Seeks single, nonsmoking counterpart, Manhattan or Westchester man. Note/phone/photo. NYM Q632

Pretty Blue-Eyed Blond Accountant:—44, 5'6", curvaceous, seeks a professional man for lasting relationship. NYM Q634

Empathic:—Handsome, deeply-feeling, creative Jewish-Australian healer-MD, 5'5", seeks artistic, curvaceous, loving mate, 30's, any ethnic group. Photo please. Planetarium Sta., POB 832, NYC 10024.

Harvard MBA, 40:—Venture capitalist. Wishes to meet dynamic, beautiful, accomplished Jewish professional. Fifth Avenue class with Park Avenue life style. Photo a must. Will exchange. NYM Q710

Special!—Very attractive, outgoing, professional black lady would like to meet a special man, 30-40, who, like her, is a nonsmoker, light drinker and who loves to laugh. Note/photo/phone. NYM Q695

Cute, Single, Successful:—Jewish guy, 28, would love to meet a young, slim woman sharing some of these interests: tennis, snow and water skiing, rock and jazz music, dancing, hugs, camping out, eating out. Phone/photo. NYM Q737

The Rest Of Our Lives:—Let's love one another. Sensuous, beautiful, educated Jewish woman of class, seeks a dynamic, class man, 47-55, to pamper. NYM Q711

Attractive, Overweight, Jewish:—Single mother, 44, with adorable baby boy, owns business in NYC, wants to share life with kind, loving, sensitive man. NYM Q712

Handsome, Successful, Tall:—6', 180 lbs, romantic, warm, caring, creative businessman, young 59, seeking lasting relationship with warm, giving, sensual, spontaneous, intelligent, 35-45, attractive lady with a great figure. You are used to the finer things and would enjoy sailing, skiing, life in Florida, N. Carolina Mountains, Vail, CO and travel. You believe in fidelity, are energetic and organized. Note/photo/phone, please. NYM D077

Successful NJ Entrepreneur:—And country gentleman, 6', Wasp, Ivy-educated with seagoing flair, seeks first mate and best friend. Love warm, sunny beaches and saltwater spray across the bow as well as cold country nights with crackling fireplace. Photo, note, phone please. All replies answered. NYM Q713

Pretty, Dynamic Westchester Woman:—Loves tennis, swimming, art, music, NYC, but you don't have to. Seeks bright, funny man, 45-55, eager for serious relationship. Photo/phone/bio. NYM Q715

Loves the "Far Side":—Intelligent, successful, compassionate, professional man, 31, with a keen sense of humor and an equal passion for life at home on the slopes or shore. Seeks warm, fit and fun-loving woman, 26-32. Photo/photo/note. NYM Q716

Black Male:—Professional, 37, 5'11", easy smile. Seeks attractive female for friendship, tennis and more. Note/photo/photo appreciated. NYM Q718

All Natural Ingredients:—Sensitive, warm, honest, down to earth, attractive businessman, youthful 40's, 5'7" and fit, seeks attractive lady, 28-40, with same qualities. Note/photo/photo please. NYM Q635

Down-To-Earth:—Athletic, creative, adventurous achiever, 37, 6', seeks a warm, dedicated woman, 23-35, with a good sense of humor. NYM Q651

Blond Ex-Model:—Now travel writer, 29, smart, nice, sexy. Seeks tall, kind and successful man, 28-40, Manhattan only please. Note/photo. NYM Q636

Captivating Brunette:—Blue-eyed, 36, Mahattanite, slim, 5'4", NYC cultural scene, skiing and being. Seeks successful and considerate man to share life. Note/photo. NYM D078

Sincere Jewish Nurse:—I am traditional, striving toward Modern Orthodoxy. Manhattanite, female, 34, 5'5", 135 lbs. Seeks nonsmoking, never-married, educated professional, 33-39, interested in tradition, Shabbos and a relationship leading to marriage. Letter/photo/phone a must. NYM Q638

Everything From A To Z:—Attractive, Bright, Considerate, Dependable, Educated, Financially secure, Gracious, Humorous, Independent, Jewish, Kind, Loving, Marriage-Minded, Natural, Optimistic, Playful, Quality, Romantic, Sensuous, Talented, Understanding, Vivacious, Woman, eXtraordinary, Youthful, Zany. I'm 52, 5'5", 130 lbs. NYM Q643

If You're A Fun-Loving Lady:—Whose interests include music, sports, dancing, the shore, let's meet! I'm 36, Italian, handsome, 6' tall, 180 lbs, in search of a good woman. Photo/photo. NYM Q719

Redhead Jewish Attorney:—33, elegantly down-to-earth, seeks rugged professional Jewish mensch, under 40, with warmth, integrity and humor for friendship and romance. Photo appreciated. NYM Q720

Good Relationship Needs:—A bit more effort. Like to try ultimate possibilities of quality relationship with stable man, under 49, intellectual, adventurous but responsible, with ability and will to enjoy life. I'm 39 (look 29), slim, very attractive, professional Oriental woman. Artistic, cultured, well-traveled. Need good books/music, fine food, ocean and interesting people. Photo/photo please. NYM Q652

Bright, Blue-Eyed And Blond:—Attractive teacher, 30, Christian, Ivy League grad, gourmet cook. Seeks tall, good-natured man, 28-36, who shares my interests in art, reading, music and hiking. You are a man of integrity, fun-loving and intelligent, who's been looking for someone like me for a long time. Nonsmoker. NYM Q654

Lower Westchester:—Italian professional, divorced father of one, good-looking, 6'2", blue eyes, athletic, happy, sincere, cultural, educated, easygoing and nominal Catholic. Looking for a trim, athletic, down-to-earth, tall, attractive, 25-30-year-old gal who is not a princess or glamour type. Must love film, sports, family, conversation and convertibles. No drugs, alcohol or smokers. Full-length photo and note, please. NYM Q721

Shameless Atheist:—Handsome, muscular science PhD, 34, seeks brainy beauty with ungodly sense of humor. Photo/photo. NYM Q649

Japanese Executive Wanted:—50-60, sushi lover. For pretty, petite, slender white executive female, for lasting relationship. Photo/letter please. NYM Q650

Nice-Looking Italian Guy:—33, 5'7", seeks attractive female, 21-39, to share August vacation in Bermuda leading to long-term relationship. New Jersey welcome. Please send photo. POB 558 Grand Central Station, NY, NY 10163

Very Special Man:—Educational consultant, 32, 6', slender, boyish looks, warm, witty, caring. Seeks slim woman with varied interests, 18-28, for fun/romance/relationship. Photo/photo. NYM Q724

Hudson Valley Based:—Professional, 50's, seeks special woman for honest, supportive, loving relationship. NYM Q722

Feisty, Handsome, Affectionate:—Ivy-educated Jewish man, 28, real estate professional. Loves singing, swimming, photography, the Met and the Mets. Seeks sensitive, down-to-earth woman, 24-30, to share a warm, caring relationship. Nonsmoker. Photo/photo. NYM Q723

The Whole World:—Sees me as an independent and free lady. But the truth is, I don't want to be free anymore. This Jewish, dark-haired with green eyes, 5'7", extremely successful and attractive (by anyone's definition) lady who loves the outdoors is looking for a lifetime partner with a mutual long-range goal: babies to build our empire. Seeing as I don't believe opposites attract, my partner should be all of the above, plus. NYM Q725

A Woman Like You:—Seeks a confident, handsome man in late 30's, who is known and liked for his intelligence, humor and integrity. You should have similar qualities and natural beauty. The right chemistry creates mutually enjoyable interests. Note/photo. NYM Q726

Fabulous Looking:—Shapely, successful, sensuous Jewish female, thirtysomething, Ivy grad. Seeks a handsome, sexy man, 35-45, with great outlook on life - who's successful, honest and considerate, knows how to laugh and is happiest when he is in love. Note/photo/phone. NYM Q733

Boy At Heart:—29, cute, athletic, successful despite penchant for playing hooky from important events. Would like to meet thin, adorable, athletic young lady, 23-29, to get lost with from time to time. Never wrote or answered a personal before and would enjoy meeting same curious, fun soul, for possible relationship. Skiers, star-gazers and those who suffer from wanderlust, okay. Photo/photo/note, thanks. NYM Q727

Attractive, Successful Greek Widow:—5'6", size 12, 40 years young, seeks monogamous relationship leading to marriage with a male counterpart, 42-52, over 5'10". Note/photo/photo. NYM Q730

Two Cats And A Lady:—I'm an attractive, 31-year-old writer looking for a single, funny, creative man who loves animals, kids and his work. NYM Q740

Sexy, Handsome, Successful Attorney:—Seeks attractive, romantic, spontaneous woman, 20's-30's. Photo. NYM Q736

Lively, Lovely, Literate:—Athletic lady, English professor, 39, seeks man of warmth and vitality for caring and lasting relationship, 40-50. NYM Q735

Upbeat, Unpretentious:—Seaport area dweller/Wall Streeter, seeks similar male for multifaceted relationship. I'm a slim, 5'4", brunette female, 32, nonsmoker, no children. Photo. NYM Q742

Vivacious, Very Pretty:—Shapely German blond, professional businesswoman, seeks sincere, handsome, witty, established male, 33-49, to share life's pleasures. You will find me warm, supportive and open to new and exciting experiences. Photo/note/photo please. NYM Q747

Latest Insider Scoop:—If you are a warm, witty, tall, handsome Jewish male, 30-38, double your returns in a slim, sexy, pretty, long-term investment. Photo. NYM Q756

Very Successful Younger Man Wanted:—34 plus, by very successful, good-looking, sexy blond, 43, nonsmoker. NYM Q743

Successful, Attractive, Personable—Attorney, 43. Interests include tennis, gardening, travel. Seeks slim Oriental woman, 25-40, for meaningful friendship and possible commitment. Note/photo/phone. NYM Q750

Gotham Entrepreneur—42, 5'10", 175. Likes dining out, dry wit. Seeks very pretty Christian lady, nonsmoker, 30-35. Box 204, 1202 Lexington Ave. NYC 10028.

Handsome Banker—Low-key, 31, seeks the warmth of a female MBA type who enjoys NYC cultural life. NYM Q744

White Male—34, 6'1", blond, very good-looking, never married, intelligent, successful in real estate. Seeks very attractive, down-to-earth, bathing suit model. Must be nonsmoker, goal and family-oriented and adventurous. Photo. NYM Q746

Perfect, Looking For Same—Beautiful journalist, early 30's, looking for easygoing, warm, career-minded guy who likes sports, movies, travel, books. For fun, romance...and who knows? NYM Q754

Attractive Professional Lady—5'5", 110 lbs, 40, seeks serious-minded, marriage-oriented professional. Photo. NYM Q752

Romance, Relationship, Marriage—Kids. White male, 40, 5'8", 185 lbs, TV producer. Seeks attractive, educated female, 24-34, nonsmoker, Manhattan - who, like me, wants more than a career. Traditional values. Photo/phone. NYM Q753

Charismatic—Tall blond, 29, NY designer, beautiful, athletic. Seeks a charmer - well-built, successful man. Photo. POB 274 Hasbrouck Hts., NJ 07604.

Handsome, Athletic—Jewish university professor and real estate entrepreneur, seeks bright career lady, 27-37, such as an MD, attorney, MBA, etc. I come from a family of superachievers and you may have read about me in a popular book by my brother. I love medical, psychological research and the challenge of real estate deals. I entertain generously, like flying, computers, photography. I work in NJ/ NYC - will fly/drive anywhere. NYM Q755

A Nice-Looking, Well-Educated Guy—Italian extraction, 33, 5'7", seeks nice-looking female, 21-39, to share vacation this summer and long-term relationship. NJ welcomed. Please send phone. POB 558, Grand Central Station, NY, NY 10165

Mets Tickets—My inheritance if I marry adorable, slim, fun Jewish girl by age 30. Hurry, world series is near. NYM E404.

Waiting For Godot—Was easier than this - wasn't it? Pretty, warm woman of many talents (design, fiction, film) has lots of creative energy for smart, funny dreamer/realist guy who's yet to find his lifelong love, 30's-40's. Photo, please. NYM Q602

Terrific Looking Guy—(Modest, too), 6'1", 29, Jewish. TV professional, great shape, great smile, easygoing, loves to laugh, hates to cook (but good at ordering Chinese food), enjoys movies, music, museums, Mets, Manhattan. Seeks fun-loving, outgoing, good-looking, marriage-minded woman, 25-35, who'll prove all the good ones aren't taken. Note/photo/phone. NYM Q422

Cute, Creative Professional—34, of eclectic urban taste, seeks intellectual guy, 30's, ready for great relationship. NYM Q549

My Psychic Said—I would meet a 60ish male academic with class, charm, character and compassion. This very secure, stable, together Jewish woman professional hopes to get a little crazy with the love of her life. We could share books and beaches as well as mountains and molehills. Nonsmoker. Photo. NYM Q338

Manhattan MD—30, easygoing, Jewish. Seeks pretty, kind woman with sense of humor. Photo/note. NYM Q365

Handsome, Successful Attorney—46, tall and fit. I enjoy jazz, skiing, movies, travel and sushi. Looking for a beautiful woman to share the good life with. NYM Q392

Once Upon A Time—In a land called NYC, a lovely Jewish lady, 37, with long silky hair searched for her true love. Men admired her wit and she had great legs. Then one day... Bio/photo. NYM Q382

Wonders Never End!—Decent foreign lady in ad like this? Petite, 38, black, liberal views, will exchange photo and notes with healthy, fit, nonsmoker, sincere man. Nothing ventured, nothing gained. No games. Photo a must. NYM Q389

Willowy, Winsome Blond—5'10" publishing professional, fun to gad about city, country, the world with - easy to curl up at home, share dreams and cares with. Seeks tall single man, nonsmoker, late 30's-50, with intellect, integrity, warmth, wit, a loyal, generous heart. NYM Q383

Striking Woman—Sleek in silk, leggy in jeans, seeks urbane man, 38-50. Smokers and other snobs, send note and snapshot. NYM Q385

Jewish Cher—18-24, sought by MD, 25, 5'11", 160, Yale grad. Likes Woody Allen, museums, pizza. Photo. NYM Q384

South Florida—Happy, independent businesswoman, late 40's, very attractive, bright, friendly, caring, problem-free. Looking for counterpart. A friendly, extra-special, sharp-minded mensch. Loves music, theater, dancing, movies, etc. If you have a lust for life, are stable - let's see if the chemistry works. NYM Q152

Seeking Best Friend For Life Mate—Me - 27, professional, beautiful, full-figured female. You - 30-40, professional male, 5'9" plus. NJ preferred. Will answer all. Note/photo optional. NYM Q640

Wonderful—Attractive Asian lady with fine qualities of the soul, financially/emotionally secure. Wish to meet 45-65, nonsmoker, successful, kind man. Photo/phone. NYM Q394

Park Avenue Lady—Financially secure, very pretty, with style - divorced, Jewish, 49, emotionally aware. Enjoys travel, antiques, gardening. Wishes to meet gentleman with similar interests. NYM Q393

Very Handsome Merchant Banker—40, loves performing arts, traveling and tennis. Looking for bright and lively, pretty woman with a lot of intellectual curiosity, who is independent but likes to share. Photo/photo/note, please. NYM Q339

Pretty, Classy Jewish Lady Doctor—Likes music, shows, sports. Seeks Jewish professional man, 33-40, over 5'9", with traditional values and priority for friendship, marriage and family. Note/photo, please. NYM Q342

Spiritual Man, 6', 38—Soon rich, travels, meditates, dances. Seeks mate for love/marriage plus? Photo. NYM Q697

Looking For Mr. Nice Guy—Intelligent, romantic, financially secure, to age 68, for classy, attractive female in her early 50's, who's all the above and more! Note/photo. NYM Q343

Slim, Attractive, Single White Female—37, successful executive, is looking to share the pleasures of domestic life and absorbing careers. If your interests include fiction, politics, technology, NY, theater and travel, please write. Height, brains, confidence and humor all appreciated. NYM Q499

Pretty NJ Lady, 38—Seeks one good guy. Please write. NYM Q435

Pretty Slavic Lady—30, 5'5", slim, green-eyed. I'm a university graduate, cultured, warm and feminine. Seek intelligent, sensitive man. Photo/note, please. POB 1784, Cranford, NJ 07016

Make Me Smile—Pretty, witty female, 30, likes animals, movies, travel, sports. Seeks balanced, professional male, 29-38, to humor me. Photo. NYM Q433

Prove Me Wrong—Attractive, successful Jewish female, 26, seeks Jewish male, 26-32, of similar qualities. If you're really out there, prove me wrong by answering this ad. Photo preferred. NYM Q677

Slender, Pretty Lawyer, 30—Blond, blue-eyed, intelligent, fit (5'5", 110 lbs). Seeks professional man of exceptional intellect, 28-36, 5'10" plus, handsome, athletic, Christian, nonsmoker. Note/photo a must. NYM Q436

Good-Looking, Soft-Spoken—Self-employed, 35-year-old Jewish professional man. I'm kind and understanding, athletic and will try anything once. Seek pretty and mature lady, 28-34, to share and grow with. Photo/note/phone. NYM Q426

Seeking Gay Gentleman, 65-75—Dignified, portly, strong, vigorous, affectionate. I am mid 40's, 6', 175, handsome, warm, caring, sincere. Send telephone, photo, note, please. NYM Q431

Lovely, Literate—Very pretty, dancer's body, creative, stable, 30's. Needs fit, loving man, 33 plus, nonsmoker, to share the arts, music: Bach and rock, baseball, life. No NY accents. Photo. NYM Q428

Warm, Witty Man—35, in TV news, likes movies, sports, dining out and evenings in. Seeks bright, pretty woman, 28-35, to share life and love. Note/photo. NYM Q429

Good-Looking Jewish Woman—Mid 40's, who looks somewhat younger. I'm warmhearted, above average in intelligence and have a great sense of humor. I'd like to meet a Jewish man, early 30's to mid 40's, who's interested in forming a lasting, exclusive relationship. Note/photo optional. NYM Q430

Are You—A feminine, romantic realist? Shy Nordic god, 28, ascending lawyer and historian, seeks shy Nordic goddess who enjoys Ayn Rand, Ludwig von Mises, Thucydides, Wagner, AC/DC, the Yankees, dancing and traditional relationships and has been waiting too long to befriend and love someone who shares her special values. NYM Q432

This 45-Year-Old—Successful, attractive, North Jersey divorced professional wishes to meet an articulate, interesting and playful woman. Photo/bio please. NYM Q434

Female—Tall (5'9"), intelligent, professional Jewish woman in early 30's, seeks tall, professional, Jewish, nonsmoking, nonreligious male, interested in marriage and family. NYM Q228

If Not Love—Then you'd still want me as a friend. Athletic, handsome, sincere Jewish male, 26, seeks pretty, athletic, commitment-minded Jewish female, 21-30, who wants to give as well as take. Please send photo. NYM Q447

Physician, 33—Slim, attractive Jewish male with genuine warmth. Seeking female with similar qualities for possible long-term relationship. Note/photo. NYM Q448

Very Pretty, Blue-Eyed Blond Teacher—Jewish, 33, 5'6", slim. Seeking best friend to share my life. Photo. NYM Q268

Sincere, Caring, Easygoing—Jewish man, 40, seeks compassionate, warmhearted Jewish woman to share life's ups and downs, together and forever. Note/photo/phone. NYM Q277

Sincere, Successful—Single white man, 39, attractive, varied interests, seeks black woman, tall, affectionate, caring, for a lasting relationship. NYM Q301

Simply Terrific—Tall (6'2"), very handsome (really), athletic Ivy professional, 34. Seeks serious relationship (preferably marriage) with slim, very attractive, bright, sexy woman. Photo/phone. NYM Q474

Sailor Seeks Mate—To share weekends at sea and a full life ashore - a woman who is bright, sensitive, attractive and career-oriented, age 25-32. I am a generous, easygoing, intelligent marketing professional, Jewish, tall and slim, age 30. Sailing experience not needed, just the desire. Photo appreciated. NYM Q470

First Time Personal Adder—6'1", good-looking Jewish male, 26, very successful. I'm looking for an athletic, witty woman who is beautiful inside and out and has a spirit of adventure (and can deal with corny jokes). Photo please. NYM Q471

5'10", Eyes Of Blue—Blondish hair, educator, seeks relaxed man, 45-58. Bio/photo/photo if possible. NYM Q476

Kind CT Lady—Looking for humorous, caring, gentle man to share companionship and feeling, 45 plus. Letter/phone, please. NYM Q475

Petite Colorado Woman—29, enjoys exploring NYC, travel and country music. Seeking a slightly insane, professional man. NYM Q477

Very Special Woman—Seeks a very special man to share very special times together. Mutually tall, fit, over 50, sophisticated and on-the-go. Note/photo/photo, please. NYM Q478

Let's Take The Road Less Traveled—Cute female ad exec, 31, warm, fun-loving, athletic. Looking for a bright, equally energetic/optimistic counterpart to share all that NY has to offer. Photo. NYM Q331

ANNOUNCEMENT

Have A Pet? A Horse? Love Animals?—Private party for successful, selective city/country lovers. PO Box 1266, NYC 10028

WW2 Carrier Pilots—Or other Pacific Theater vets needed for getting together and swapping stories. NYM Q585

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 625

BY MARY ANN MADDEN

"There is a twinkle in the eyes. Helped, perhaps, by a touch of Clinique Walnut blush on the cheeks. Still, we are in the presence of a man who has caused us to mistake affability for ability and charm for depth. He is about to become the ex-leader of the most powerful nation in the world and he hates that he is leaving. He has also forgotten our question."

Above, this could be the start of something medium. Competitors are asked to provide the opening sentences of an interview with a well-known person of fiction or fact (no more than 75 words, thank you).

Results of Competition 622, in which you were asked to provide fanciful definitions for words beginning with the letter "M."

Report: Mmmmm. Among entries received (often verbatim) in abundance, some first-rate definitions. Of which the firstest-rate are revealed here, having been kept in a locked drawer by Price, Waterhouse. The envelope, please. **macadam**—first man born in Scotland. **mushroom**—1. space between dog-sleds. 2. honeymoon suite. **maize**—labyrinth in cornfield. **midriff**—improvised jazz solo within a song. **metronome**—Alaska's on-time subway system. **marsupial**—broth in a pouch. **maximum**—1. total silence. 2. industrial-strength deodorant. **minute man**—Tom Thumb. **minuscule**—kindergarten. **mayhem**—indecision as to spring skirt length. **malamute**—barkless dog. **macaroon**—to be stranded on a coconut-palm-studded island. **mooch**—sound made by a begging cow. A few (below) more Bierce than Webster. But who's counting? Pray for rain. And try to forget about your actions of last Friday. Brooding will not help. Thank you. And good night.

First Prizes of two-year subscriptions to "New York" to:

mumbo jumbo—ritual elephant worship.
John Felmet, Wintersville, Ohio

Mafia—
Henry McCaddin, Summit, N.J.

Runner-up Prizes of one-year subscriptions to "New York" to:

mahogany—the rule, custom, or practice among swine of mating for life.
David Chasman, Beverly Hills, Calif.;
Albert Verdesca, N.Y.C.;
Moss Beecroft, Newport News, Va.;
Dinnie Martinson, Wheaton, Md.

And Honorable Mention to:

mandrill—country-western-singing monkey.
Terry Harden,
McConnellsville, N.Y.

M—single chocolate candy eaten at a Fritz Lang film.
Wayne Dow, Sterling, Va.

mu—sound made by a Greek kitten.

Edie Ellenbogen, North Merrick, N.Y.

mesh—the tangled web we weave when we drink too much.

T. Loomis, N.Y.C.

mastodon—capo di tutti capi.

T. G. von Pilsinski, Princeton, N.J.

moola—a golden calf.

Tom Robinson, Elizabeth City, N.C.

minion—quorum of toadies needed for idol worship.

Molly Klurfeld, Arlington, Va.

monologue—a one-dimensional, wooden performance.

Bryan Beecroft, Norfolk, Va.

musical chairs—rockers.

Alan Levine, Massapequa, N.Y.

malaprop—1. motion sickness from flying in non-jets. 2. "I said, 'I think I hear the phone ringing now.'"

Elson M. Blunt IV, Sparta, N.J.;

Mark Shoenberg, N.Y.C.

misogynist—one who rubs women the wrong way.

Bill Beck, East Orange, N.J.

mass transportation—Vatican One.

J. K. Gleason, Nyack, N.Y.

metropolis—gendarmes of the Paris subway.

J. H. Koss, Freehold, N.J.

mezzanine—a soprano's softball team.

Stuart Scott, Solon, Ohio

sp. ment.: Cynthia Garippa,

Stony Brook, N.Y.;

Edys Markovitz, Providence, R.I.

muchacha—Latin barn dance related to the bossy nova.

Larry Hodges, Mitchellville, Md.

main drag—dance captain of "La Cage aux Folles."

Peter Wolfe, Venice, Calif.

mixology—the study of silent-film cowboys.

Wayne M. Ozzi,

Staten Island

mortify—to honor the dead.

Nancy Moavenzadeh,
Shaker Hts., Ohio

midriff—tribe of central Morocco.

Ella Connors, Elizabeth, N.J.

Marxist state—Freedonia under Rufus T. Firefly.

Richard Fried, Brooklyn

mynah—bird destined to never become an adult.

Maria Karatsamis, Charlotte, N.C.

mastermind—nanny in charge of the youngest son.

Bobbie DiNiscia, Paterson, N.J.

monosaccharide—Olympic event in which two or four contestants descend a ski slope in one trash bag.

Denis McCaddin, Allenhurst, N.J.

misnomer—disqualified Alaskan beauty queen.

Harvey Goldstein, Bayside, N.Y.

sp. ment.: Pie Gavales, N.Y.C.

mummer—dead Egyptian actor.

Les Krumholz, Hyde Park, N.Y.

metallurgy—jewelry rash.

Arthur S. Verdesca,

Morristown, N.J.

millenary—one thousand hats.

Lynn Beach, N.Y.C.

malediction—the curse of poor enunciation.

Pamela Brill, N.Y.C.

macaroon—a person of one-quarter Scots ancestry.

Robert Greenman, Brooklyn;

Kathi McGraw, Arlington, Va.

medicine dropper—bumbling pharmacist.

Jeffrey Staff, Plymouth, Mass.

malefactor—Y chromosome.

Edward Curtin, N.Y.C.

moonshot—baby picture.

Billy Brennan, Wickford, R.I.

moo goo gai pan—Oriental boy who never grew up.

Bernie Strauss, Acton, Mass.

minuet—a 60-second dance.

Cassie Tully, Spring Valley, N.Y.

martinet—rigid line judge.

Tom Burke, Scranton, Pa.

marchesa—titled wife of John Philip Sousa.

S. G. Stamas, Fitchburg, Mass.

magnificat—pompuss.

Lori McCannon, Burtonsville, Md.

marksman—German banker.

Lisa Giordano,

Chattanooga, Tenn.

mouseproof—quod rat demonstrandum.

Chris Doyle, Burke, Va.

motet—fifteenth-century singing group from Detroit.

Monty Daniels, N.Y.C.

myrrh—heaven scent.

Jill Martinson, Wheaton, Md.

magnum opus—e.g., "Dirty Harry."

Scott Nash, Brookline, Mass.

memorabilia—vivid recollection of gallbladder attack.

Ben LaRossa, Portland, Ore.

member bank—clearinghouse for donor organs.

Marge Schauer, Washington, D.C.

membership—an exclusive ocean liner.

Sylvia Dressler, Meriden, Conn.

merchant marine—Ollie North.

Ina Shoenberg, N.Y.C.

maternity ward—heir port.

Joyce Vantis, Garden City, N.Y.

mosquito net—what a mosquito earns after taxes.

Michael McLaughlin,
Lemon Grove, Calif.

microchips—small fries.

Ellen Radish, Silver Spring, Md.

masher—one who makes a pass at a potato.

Michael Giordano, Florence, Ala.

matador—object for wiping boots before entering bullring.

The Red Geranium, Rome, N.Y.

maelstrom—the phenomenon of three weeks' letters arriving in one day.

James J. Cordes, Stockholm, N.J.

m & m—deviant use of candy and/or peanuts during sex.

Sanford Gallant, Rochester, N.Y.

makeshift—midnight to 4 A.M. at a singles' bar.

Steven Scher, Bronx

moose—Greek god of fraternal orders.

James Doherty, Fall River, Mass.

mignonettes—small steaks.

Clarita Mrena, Arlington, Va.

mealymouthed—given to talking while eating.

James Leary, Chicago, Ill.

miscount—to take leave of one's census.

Paula Doherty, Fall River, Mass.

mottled—immersed in applesauce.

Gerald Shirley, Tuckahoe, N.Y.

Mother Goose—mom de plume.

Daniel Rosen, Mt. Vernon, N.Y.

manna—heavenly fodder.

Mary Corrigan, Pawtucket, R.I.

merchant—one who sells sea songs by the sea shore.

Martha Dimes Toher, Durham, N.C.

Midas—legendary king given the power to turn everything he touched into a muffler.

David Titus, Chelsea, Mass.

mousseline—Fascist dessert.

Jayne VanDyck, N.Y.C.

modus vivendi—preferred method for killing oneself.

Daniel Isaac,
Montreal, Quebec

mohair—a Stooze's wig.

Leslie Reider, N.Y.C.

mediocre—least favorite Crayola color.

G. Stewart-Sand,
Goldens Bridge, N.Y.

miscellaneous—Greek rocket.

Pamela Pearson, Fairport, N.Y.

moonbeam—a pillar of the Unification Church.

C. Komishane, Elizabeth, N.J.

Middlesex—city where lovemaking's not great but not bad either.

Jerry Zakrzewski, Kearny, N.J.

mummify—to impregnate an Egyptian woman.

Jay M. Tischenkel, Miami, Fla.

muumuu—sound made by a Hawaiian cow.

Mary Jane Nottage,
Cleveland Hts., Ohio
sp. ment.: Ellen Burr, Truro, Mass.;
Andrew Mezzetti,
Flushing Meadow, N.Y.

mamba—snake dance.

Ben Krumholz, Hyde Park, N.Y.

medium—an average-size spiritualist.

Barry M. Miller, Lansdale, Pa.

maidenhood—member of the Hell's Virgins motorcycle gang.

Nancy Gibson Nash,
Brookline, Mass.

macramé—to decide whether to study in Scotland or knot.

Neil Sachs, N. Brunswick, N.J.

membrane—participant in Mensa.

Leslie Wiseman,
Thornhill, Ontario

mallard—duck fat.

Johanna Israel, N.Y.C.

mutter—breeder of ordinary dogs.

Eileen Moore, Babylon, N.Y.

messiah—he who will deliver us from Army chow.

Scott Martinson, Wheaton, Md.

mundane—an average guy from Copenhagen.

Susanne Hartenstine, N.Y.C.

M Squad—entrants in Competition Number 622.

Adam Doyle, Burke, Va.

Competition Rules: POSTCARDS, PLEASE; TYPE-WRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 625, *New York Magazine*, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by July 22. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the September 19 issue. Out-of-town postmarks are given three days' grace. ■



Guess who's behind the camera?

The New York Public Library, of course. It was in our Science and Technology Research Center that Edwin Land formulated the concepts for his synthetic polarizer for light. This work led to his invention of instant photography, the heart of the Polaroid Camera. Chester Carlson, the creator of the Xerox copier, also did much of his research here.

Today, the Library continues to help all kinds of people make discoveries of their own.

Our Genealogy Division enables families to find their roots. The Economic and Public Affairs Division is a constant source of information for every type of business. And our twenty-nine million books and other materials help scholars pursue their work.

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The Library is behind so many unexpected discoveries.

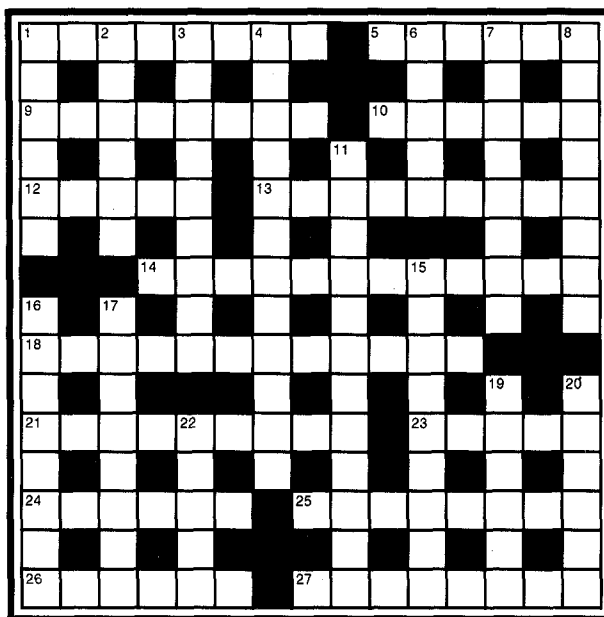


The New York Public Library
WHERE THE FUTURE IS
AN OPEN BOOK

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

- 1 There's a supporter here and there going wild. (8)
- 5 Material the page is made to save. (6)
- 9 Critical of the top man taking on financial liabilities. (8)
- 10 The chiseller's comparatively sober. (6)
- 12 People going in like this knocked over certain signs. (5)
- 13 Finding a party about over, left. (9)
- 14 Badge of an island combine. (7, 5)
- 18 Nice sad verse may be occasioned by a separation. (12)
- 21 "Oh what can ail thee, Knight at arms, alone and paley..." (Keats). (9)
- 23 Cook turning over gold to a holy man. (5)
- 24 How characters leaning towards the right may be described. (6)
- 25 Capital investment that was adversely affected. (5-3)
- 26 The team having the Spanish uniform. (6)
- 27 To bow before the head indicates cunning. (8)



DOWN

- 1 Some Anglican choristers demand some form of security. (6)
- 2 A vessel where a girl goes about work quietly. (6)
- 3 Bring back controls on the art gallery. (9)
- 4 Race in the sun bad for anyone suffering from nervous debility. (12)
- 6 Disheartened when the company coloured. (5)
- 7 The producer's favoured opening—and the alternative. (8)
- 8 A caricaturist taking a drop. It's not right. (8)
- 11 This shows the guy's amused by serious crime. (12)
- 15 Male getting a relative to carp—such a crawler! (9)
- 16 Woman found face-up in a river. (8)
- 17 A time set for changing the rating. (8)
- 19 The club graduates rush to join. (6)
- 20 America will make conditions. (6)
- 22 A traveller abroad, but not from choice. (5)

'UPGRADING': 'CUE' CROSSWORD BY MAURA B. JACOBSON

ACROSS

- 1 Fridge forays
- 6 Woody Guthrie's son
- 10 Knacks
- 14 Skinny Jack
- 19 "To form — perfect Union"
- 20 Secular
- 21 "Street" or event
- 22 Wine quality
- 23 Song from "Carousel"
- 27 Far East
- 28 Have ambitions
- 29 Horror films
- 30 Feet-last plunge
- 32 Begin to wake
- 33 Sound system
- 34 Temporary fashions
- 36 Commandment word
- 38 New Deal abbr.
- 39 Be effusive
- 43 Broadway hit of 1955
- 49 —-dory
- 50 Quaintly comical
- 51 Period of history
- 52 Cries of pain
- 53 Gave ear to
- 54 Cartographer's opus
- 55 Drugged
- 59 Colorado ski resort
- 61 Dedicatory poem
- 62 "What — rare as a day...?"
- 64 Half CCCII
- 65 Prognosticator
- 67 —-avis
- 69 Kern operetta
- 76 King of comedy
- 77 Pompeii, today
- 78 Donned the feed bag
- 79 Kin of lotto
- 80 Between pie and mode
- 83 Vim's partner
- 85 N.Y. town bordering Canada
- 88 Chess VIP
- 89 Polite affirmative
- 91 Watch chain
- 93 Singer Janis
- 94 "It's — Long, Long Time"
- 96 Makes a declaration
- 97 Steinbeck novella
- 101 Hard-sell gimmick

- 102 Qualifying conjunction
- 103 Brynner
- 104 End of a Confederate signature
- 105 Hercule's creator
- 108 Guinea pig's cousin
- 111 Benedict the traitor
- 115 Inducted into a clique
- 118 Name source
- 120 Smallish combo
- 121 Shakespearean play
- 124 Huge, old style
- 125 A Marx
- 126 Ending for Nan or Ann

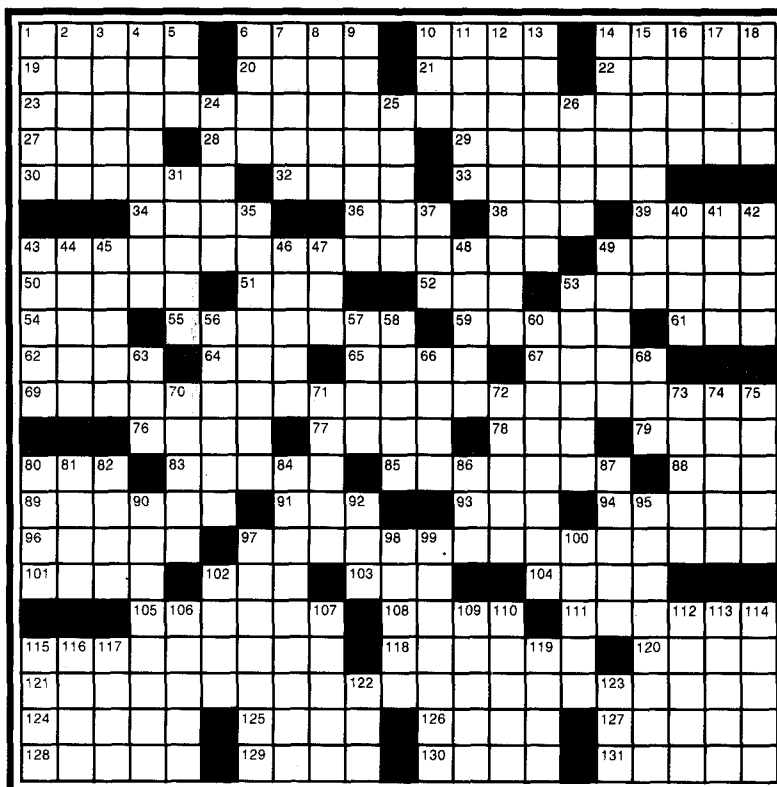
- 127 Bee's revenge
- 128 Human trunk
- 129 Europe's most active volcano
- 130 Treasured
- 131 Keyed up

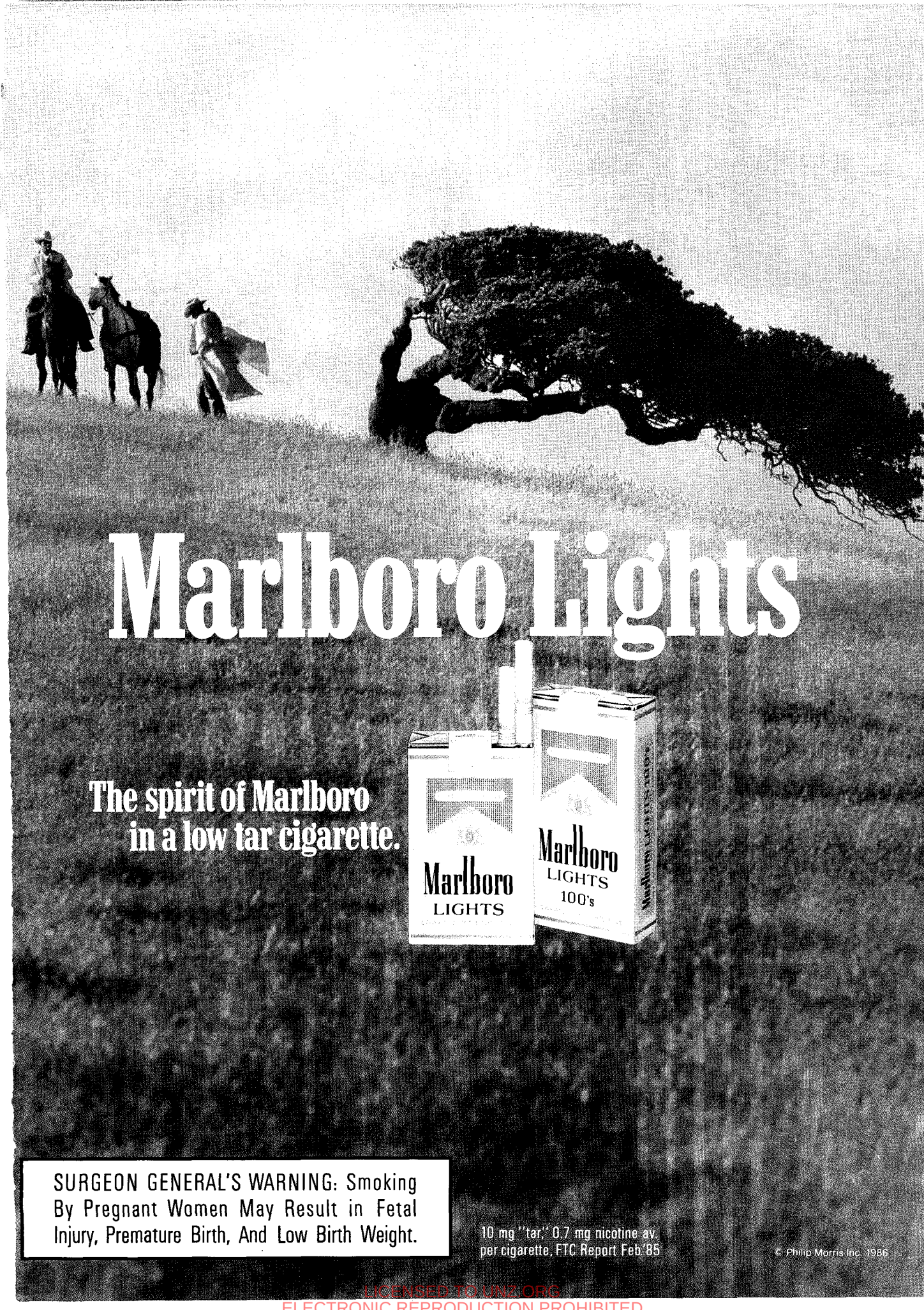
DOWN

- 1 Hindu prince
- 2 Induce a smile
- 3 Ancient Aegean region
- 4 Terrible
- 5 Six, to Sophia
- 6 Pub stock
- 7 Is hoarse
- 8 Legal
- 9 Simple flute

- 10 French friend
- 11 Rages verbally
- 12 Taut condition
- 13 Trappers
- 14 Room in a maison
- 15 Formal preface
- 16 Act the vagabond
- 17 USA
- 18 Does some paving
- 24 Onyx's relatives
- 25 "Evita" role
- 26 Trevi throw-in
- 31 Some noblemen
- 35 Baby tree
- 37 Pug's win
- 40 Neutralize
- 41 Timetable, for short

- 42 London park
- 43 Own up
- 44 Stock-market debacle
- 45 Thicket
- 46 Outflow pipe
- 47 Sun —-sen
- 48 Gladstone's middle name
- 49 Painter Matisse
- 53 Angels' home
- 56 French pastry
- 57 Biblical twin
- 58 Fabric for overalls
- 60 False show
- 63 Birds — feather
- 66 Millay of poetry
- 68 All systems go, in space
- 70 Rock immortal
- 71 Wrong move
- 72 Assaults
- 73 "— Eat Cake" (Gershwin musical)
- 74 Silly
- 75 Pitcher Ryan
- 80 Delhi nursemaid
- 81 Impose, as a tax
- 82 Waterlogged
- 84 Right (immediately)
- 86 Sermon subject
- 87 Daisy Mae's guy
- 90 Cardigans
- 92 Part of BSA
- 95 Toothless
- 97 Discarded film clip
- 98 Super's go-with
- 99 Passed, timewise
- 100 "— unto my feet"
- 102 Jezebel's deity
- 106 Thingumbob
- 107 Add trimming
- 109 Monte Cristo's title Fr.
- 110 Author Loos
- 112 Compound from aloes
- 113 Mortgages, e.g.
- 114 Evade
- 115 "— a Song Go Out..."
- 116 Forbidden item
- 117 Actor Novello
- 119 River of Flanders
- 122 Ending for spat or form
- 123 Beachhead boat: abbr.





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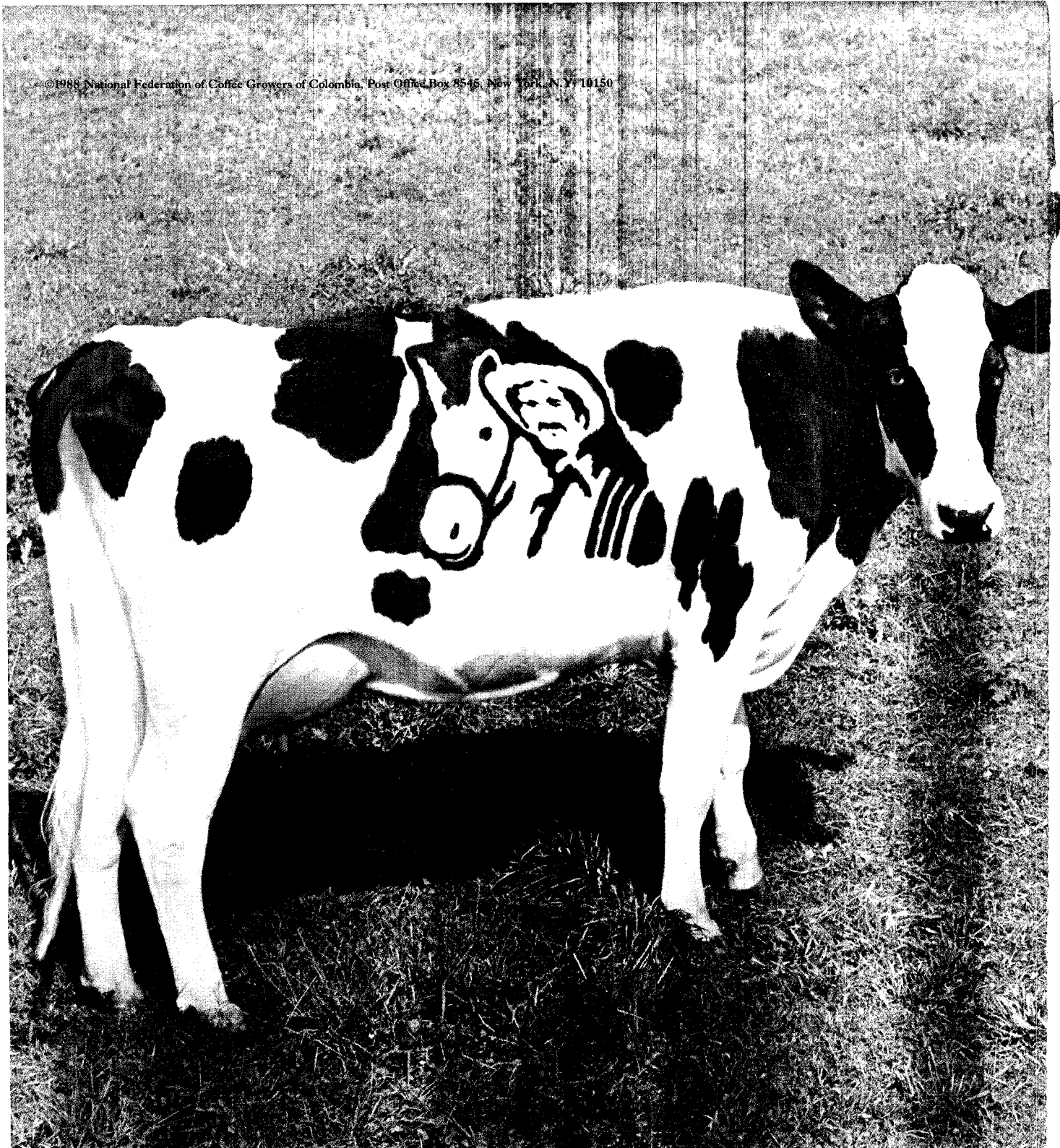


SURGEON GENERAL'S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, And Low Birth Weight.

10 mg "tar," 0.7 mg nicotine av.
per cigarette, FTC Report Feb '85

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